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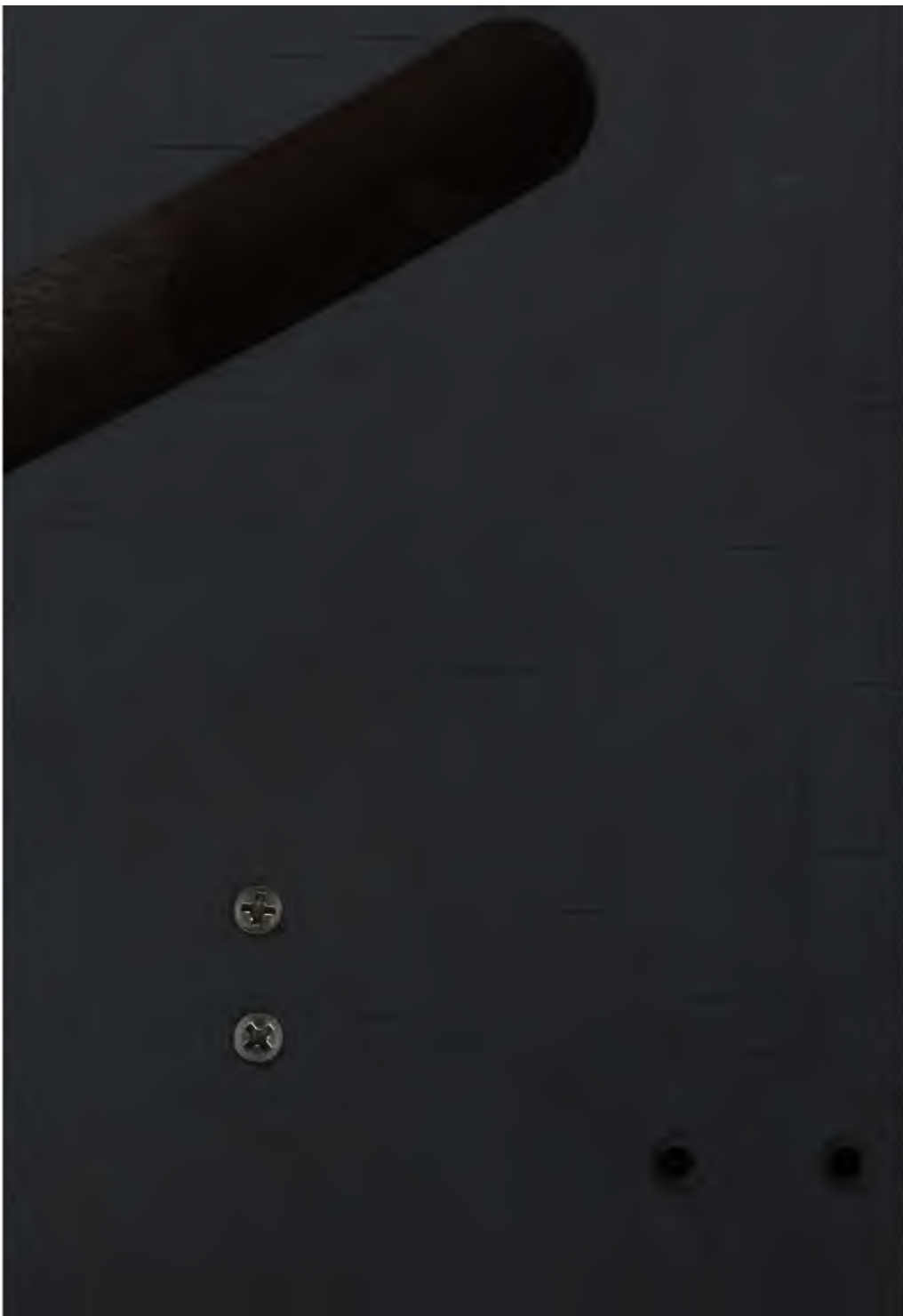
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the 1990s, the number of people with a disability in the United States has increased by 50% (U.S. Census Bureau 1997). The number of people with a disability in the United States is projected to increase to 100 million by the year 2020 (U.S. Census Bureau 1997).

As the number of people with a disability increases, the need for accessible information and communication technologies (ICT) also increases. The purpose of this paper is to describe the design of a web browser that is accessible to people with a disability. The paper is organized as follows. Section 2 describes the design of the web browser. Section 3 describes the evaluation of the web browser. Section 4 discusses the implications of the design and evaluation of the web browser. Section 5 concludes the paper.

2. Design of the web browser

The design of the web browser is based on the following principles: (1) the web browser should be easy to use; (2) the web browser should be accessible to people with a disability; (3) the web browser should be able to handle a wide range of web pages; and (4) the web browser should be able to handle a wide range of web page formats.

The web browser is designed to be easy to use. The web browser is designed to be accessible to people with a disability. The web browser is designed to be able to handle a wide range of web pages. The web browser is designed to be able to handle a wide range of web page formats.

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J. R. Pearson

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The General Assembly of the Church of Scotland.

REVISED BY WILLIAM HENRY MONK,

Professor of Vocal Music in King's College, London.



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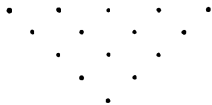
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287

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the 1990s, the number of people with a disability has increased in the United States. The number of people with a disability in the United States is estimated to be 50 million, or 16% of the total population (U.S. Census Bureau, 2000).

As a result of the increase in the number of people with a disability, the need for accessible information has become more important. The Americans with Disabilities Act (ADA) of 1990 (Public Law 101-504) was enacted to ensure that people with disabilities have the same opportunities as people without disabilities. The ADA requires that information be accessible to people with disabilities. This includes the need for accessible electronic information.

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The pieces marked with an asterisk have an instrumental accompaniment, and form Part II. of the Work. All the others (Nos. 786 to 874), forming Part I., are of a simpler character, and are printed in short score.

CLASSIFIED INDEX.

TEXTUAL ANTHEMS.

NO.	WORDS.	FIRST LINE.	COMPOSER, OR SOURCE.	PAGE.
786...	Numbers vi. 24-26.....	The Lord bless thee, and keep thee	Old Hebrew	508
*875..	" xxiv. 17.....	I shall see him, but not now.....	Dr. William Spark.....	506
787..	1 Kings viii. 28, 30.....	O Lord my God, hear thou the prayer.....	Rev. Dr. S. C. Malan.....	508
*876..	" viii. 28-30.....	Hear the voice and prayer of thy servants	Dr. J. L. Hopkins.....	502
*877..	1 Chronicles xxix. 10-13.....	Blessed be thou, Lord God of Israel.....	James Kent.....	504
789..	Psalm iv. 8.....	I will lay me down in peace	W. H. Gill.....	510
790..	" iv. 8.....	I will both lay me down in peace.....	Thomas Macfarlane.....	511
791..	" v. 3, 7.....	My voice shalt thou hear in the morning	Str John Goss.....	511
792..	" ix. 9, 10.....	The Lord will be a refuge for the oppressed. From J. G. Webb.....	From J. G. Webb.....	512
793..	" xiii. 6.....	I will sing of the Lord	Dr. Jeremiah Clark.....	513
794..	" xvi. 1; xxx. 2, 12.....	Preserve me, O God.....	From Palestrina.....	514
*878..	" xxii. 1-3.....	My God, look upon me	John Reynolds.....	512
795..	" xxii. 11; xxvii. 9.....	Be not thou far from me, O Lord	Palestrina.....	514
*879..	" xxiii. 1-4, 6.....	The Lord is my shepherd.....	Professor Macfarren.....	516
796..	" xxiv. 9, 10.....	Lift up your heads, O ye gates	Joseph Thomas Cooper.....	516
797..	" xxv. 6, 7.....	Call to remembrance, O Lord.....	Charles Darnton.....	517
*881..	" xxvi. 6.....	I will wash my hands in innocency	G. F. Jackman.....	521
*882..	" xxxi. 2.....	Incline thine ear to me	F. H. Himmel, by V. Novello.....	522
*883..	" xxxi. 26, 27.....	O love the Lord, all ye his saints	Arthur S. Sullivan.....	524
*884..	" xxxiii. 1, 2.....	Rejoice in the Lord, O ye righteous	Str George J. Elvey.....	528
*885..	" xxxiv. 8-10.....	O taste and see how gracious the Lord is.....	Str John Goss.....	531
*886..	" xli. 1.....	Blessed is he that considereth the poor.....	Dr. James Nares.....	536
798..	" xlii. 1, 5.....	Like as the hart desireth the water-brooks	Vincent Novello, by R. R. Ross.....	518
799..	" li. 9-11.....	Turn thy face from my sins	From Thomas Attwood.....	510
800..	" li. 10-13.....	Create in me a clean heart, O God	Ebeneser Prout, B. A.....	520
801..	" lv. 22.....	Cast thy burden on the Lord	W. B. Bradbury.....	521
*880..	" lv. 22; cviii. 4; xxv. 8.....	Cast thy burden upon the Lord.....	F. Mendelssohn-Bartholdy.....	520
*887..	" lxxvii.....	God be merciful unto us, and bless us.....	Thomas Bridgewater.....	539
802..	" lxxxiv. 1, 2, 4.....	O how amiable are thy dwellings.....	Vaughan Richardson.....	522
*888..	" lxxxiv. 10-12.....	A day in thy courts.....	Professor Macfarren.....	545
803..	" lxxxvi. 4.....	Comfort, O Lord, the soul of thy servant	Dr. William Crotch.....	524
804..	" lxxxvi. 11, 16.....	Teach me thy way, O Lord.....	From Spohr, by Darnton.....	525
871..	" xc. 1, 2 (Metrical).....	O come, let us sing to the Lord	Dr. Christopher Tye.....	592
805..	" xcvi. 6.....	Honour and majesty are before him	Dr. Maurice Greene.....	526
*889..	" xcvi. 1; cxviii. 14, 24, 29.....	The Lord is King, let the earth now be glad	Joiah Pitman.....	553
806..	" c.....	O be joyful in the Lord, all ye lands.....	Dr. S. S. Wesley.....	527
*890..	" c.....	O be joyful in the Lord, all ye lands.....	Dr. J. Clarke-Whitfield.....	557
807..	" cl. 1, 2.....	My song shall be of mercy and judgment.....	Dr. Jeremiah Clark.....	529
*891..	" civ. 24; lxx. 13; ciii. 2.....	O Lord, how manifold are thy works	Joseph Barnby.....	561
808..	" cxlii. 1-3.....	Praise ye the Lord.....	Max Stadler.....	530
*892..	" cxvii.....	O praise the Lord, all ye nations	Professor Oakeley.....	566
*893..	" cxviii. 14, 19, 22, 24.....	The Lord is my strength and my song	Professor Monk.....	571
809..	" cxix. 12.....	Blessed art thou, O Lord.....	John Weldon.....	531
*894..	" cxxi.....	I will lift up mine eyes unto the hills	Dr. J. Clarke-Whitfield.....	575
810..	" cxxii. 6, 7.....	Pray for the peace of Jerusalem.....	Dr. Lowell Mason.....	531
811..	" cxxii. 6, 7.....	Pray for the peace of Jerusalem.....	Vincent Novello.....	531

CLASSIFIED INDEX.

NO.	WORDS.	FIRST LINE.	COMPOSER, OR SOURCE.	PAGE.
872	Psalm cxxv. 1, 2 (Metrical)	They in the Lord that firmly trust	<i>Dr. Christopher Tye</i>	591
*895	" cxxiii.	Behold, how good and joyful	<i>Dr. J. Clarke-Whitfield</i>	579
812	" cxxxix. 17, 23, 24.	How dear are thy counsels unto me, O God.	<i>Dr. William Croft</i>	532
813	" cxxxix. 23, 24	Search me, O God, and know my heart	<i>Dr. Lowell Mason</i>	533
814	" cxli. 8.	O Lord, we trust alone in thee	<i>From G. F. Handel</i>	534
815	" cxliii. 1.	Hear my prayer, O Lord	<i>From Peter von Winter</i>	534
816	" cxliii. 2.	Enter not into judgment with thy servant	<i>Thomas Attwood</i>	536
817	" cxlv. 1, 2.	I will magnify thee, O God, my King	<i>Dr. Philip Hayes</i>	537
818	" cxlv. 1-3	I will extol thee, my God, O King	<i>W. B. Bradbury</i>	538
819	" cxlv. 8.	The Lord is gracious and full of compassion	<i>A. C. Mackenzie</i>	539
820	" cxlvii. 1, 5	O praise the Lord	<i>John Weldon</i>	540
*896	{ " cxlvii. 12; cxlviii. 2, 3; cvii. 8. }	Praise the Lord, O Jerusalem	<i>John Scott</i>	583
821	" cl. 1, 2.	O praise God in his holiness	<i>Dr. J. Clarke-Whitfield</i>	541
788	Proverbs viii. 17.	I love them that love me	<i>Dr. Lowell Mason</i>	509
822	Isaiah xlix. 13.	Sing, O heavens; and be joyful, O earth	<i>James Kent</i>	542
823	" lii. 7, 9.	How beautiful upon the mountains	<i>R. A. Smith</i>	542
824	" lii. 7.	How beautiful upon the mountains	<i>From J. G. Webb</i>	544
825	" lv. 7.	Come, and let us return unto the Lord	<i>William Jackson</i>	545
*897	" lx. 1-3	Arise, shine; for thy light is come	<i>Sir George J. Elvey</i>	587
*898	Jeremiah v. 24; xxxiii. 11.	Let us now fear the Lord our God	<i>John Sewell</i>	591
826	Joel ii. 13.	Rend your heart, and not your garments	<i>J. Baptiste Calkin</i>	546
827	Matthew xl. 23, 29.	Come unto me, all ye that labour	<i>Dr. S. P. Tuckerman</i>	547
828	" xl. 28-30	Come unto me, all ye that labour	<i>Charles Darnton</i>	548
829	" xxi. 9.	Blessed is he that cometh	<i>Anonymous</i>	549
*906	" xxv. 6 (Metrical).	Sleepers, wake! a voice is calling	<i>From Mendelssohn's St. Paul.</i>	732
830	Luke i. 46-55	My soul doth magnify the Lord	<i>Charles King, Mus. Bac.</i>	550
*899	" i. 46-55	My soul doth magnify the Lord	<i>A. L. Peace, Mus. Bac.</i>	695
*900	" ii. 10, 11.	Behold, I bring you good tidings	<i>W. H. Gill</i>	701
831	" ii. 14.	Glory to God in the highest	<i>Dr. Friedrich Silcher</i>	552
832	" ii. 29-32.	Lord, now lettest thou thy servant	<i>Charles King, Mus. Bac.</i>	553
*901	" ii. 29-32.	Lord, now lettest thou thy servant	<i>Thomas Ebdon</i>	704
833	" xv. 18, 19.	I will arise, and go to my father	<i>Rev. Richard Cecil, by Jackson</i>	554
834	John i. 29	Lamb of God, who takest away the sin	<i>G. A. Naumann, by Livingston</i>	555
*875	" viii. 56; Numb. xxiv. 17.	Abraham foresaw the gospel day	<i>Dr. William Spark</i>	596
835	Acts i. 11.	Ye men of Galilee	<i>Thomas Hewlett, Mus. Bac.</i>	556
*902	Romans vi. 9-11.	Christ being raised from the dead	<i>W. H. Gill</i>	708
836	" xiii. 12.	The night is far spent, the day is at hand	<i>Thomas Hewlett, Mus. Bac.</i>	556
837	Jude 24, 25	Now unto him that is able	<i>Dr. Lowell Mason</i>	558
*903	Rev. v. 12	Worthy is the Lamb that was slain	<i>G. F. Handel</i>	710
838	" v. 13	Blessing and honour, glory and power	<i>From W. A. Mozart</i>	558
839	" xiv. 13	Blessed are the dead who die in the Lord	<i>J. F. Reichardt, by W. Hatley</i>	560
840	" xiv. 13	Blessed are the dead who die in the Lord	<i>From Nicolo Zingarelli</i>	560
841	" xiv. 13	Blessed are the dead who die in the Lord	<i>J. H. Tenney</i>	561
*904	" xix. 6; xi. 15; xix. 16	Hallelujah	<i>G. F. Handel</i>	712
842	"	Lord, for thy tender mercies' sake	<i>Richard Farrant</i>	562
843	Burial Service	Thou knowest, Lord, the secrets of our hearts	<i>Henry Purcell</i>	563
844	Various texts	Honour and glory, dominion, power	<i>Chr. H. Rink</i>	564

METRICAL ANTHEMS.

859	Metrical	O Lord, my strength, to thee I pray	<i>From Auber</i>	583
860	"	Holy Father, we adore thee	<i>Demetrio Borntiansky</i>	584
861	"	O Lord, in thee is all my trust	<i>Thomas Causton</i>	585
862	"	Jesus, Word of God incarnate	<i>Ch. Gounod</i>	585
863	"	Thou sovereign Lord of earth and skies	<i>From F. J. Haydn</i>	586
864	"	Hark, hark, my soul	<i>Thomas Hewlett, Mus. Bac.</i>	587
865	Ein' feste Burg	A castle is our God, a tower	<i>Dr. Martin Luther</i>	588
866	Alla Christa beata	May the grace of Christ the Saviour	<i>Laud's Spirituals, 1545</i>	589
867	Metrical	Dismiss us with thy blessing, Lord	<i>From H. G. Nügeli, by W. Hatley</i>	589
868	"	Lord, dismiss us with thy blessing	<i>Old Church Melody</i>	590
*906	" (Matthew xxv. 6).	Sleepers, wake! a voice is calling	<i>From Mendelssohn's St. Paul.</i>	732

CLASSIFIED INDEX.

NO.	WORDS.	FIRST LINE	COMPOSER, OF SOURCE.	PAGE.
*907..	Metrical	Jesus, Lord, thou Son eternal	<i>W. A. Mozart</i>	734
908..	Wer nur den lieben Gott..	If thou but suffer God to guide thee	<i>G. C. Neumark</i>	736
869..	Adeste fideles	O come, all ye faithful	<i>John Reading</i>	591
870..	Metrical	I call and cry to thee, O Lord	<i>Dr. Christopher Tye</i>	591
871..	"	(Psalm xcvi. 1, 2).. O come, let us sing to the Lord	<i>Dr. Christopher Tye</i>	592
872..	"	(Psalm cxv. 1, 2) They in the Lord that firmly trust	<i>Dr. Christopher Tye</i>	592
873..	"	Holy is the Lord our God	<i>Abbé Vogler</i>	593
874..	"	Praise God, from whom all blessings flow	<i>J. S. Geikie</i>	594
*889..	"	Hymns of praise, then, let us sing	<i>Dr. John Worgan</i>	658

BENEDICTION AND DOXOLOGIES.

786..	Numbers vi. 24-26	The Lord bless thee, and keep thee	<i>Old Hebrew</i>	598
874..	Metrical	Praise God, from whom all blessings flow	<i>J. S. Geikie</i>	594
837..	Jude 24, 25	Now unto him that is able to keep us	<i>Dr. Lovell Mason</i>	558
838..	Rev. v. 13	Blessing and honour, glory and power	<i>From W. A. Mozart</i>	558

DISMISSIONS.

866..	Alla Trinita beata	May the grace of Christ the Saviour	<i>Laudi Spirituali, 1545</i>	589
867..	Metrical	Dismiss us with thy blessing, Lord	<i>From H. G. Nägeli, by W. Hatley</i>	589
868..	"	Lord, dismiss us with thy blessing	<i>Old Church Melody</i>	590

GLORIA PATRI.

806..	Gloria Patri	Glory be to the Father, and to the Son	<i>Dr. S. S. Wesley</i>	528
830..	"	Glory be to the Father, and to the Son	<i>Charles King, Mus. Bac.</i>	551
832..	"	Glory be to the Father, and to the Son	<i>Charles King, Mus. Bac.</i>	553
845..	"	Glory be to the Father, and to the Son	<i>J. S. Geikie</i>	565
846..	"	Glory be to the Father, and to the Son	<i>F. Mendelssohn-Bartholdy</i>	598
*887..	"	Glory be to the Father, and to the Son	<i>Thomas Bridgewater</i>	643
*890..	"	Glory be to the Father, and to the Son	<i>Dr. J. Clarke-Whitfield</i>	690
*899..	"	Glory be to the Father, and to the Son	<i>A. L. Peace, Mus. Bac.</i>	699
*901..	"	Glory be to the Father, and to the Son	<i>Thomas Ebdon</i>	705

SANCTUS.

847..	Sanctus	Holy, holy, holy Lord God of hosts	<i>Thomas Attwood</i>	566
948..	"	Holy, holy, holy Lord God of hosts	<i>Allegri</i>	567
849..	"	Holy, holy, holy Lord God of hosts	<i>Dr. John Camidge</i>	567
851..	"	Holy, holy, holy Lord God of hosts	<i>Sir George J. Elvey</i>	568
853..	"	Holy, holy, holy Lord God of hosts	<i>Dr. Orlando Gibbons</i>	569
852..	"	Holy, holy, holy Lord God of sabaoth	<i>J. S. Geikie</i>	568
854..	"	Holy, holy, holy Lord God of sabaoth	<i>German, by T. L. Hatley</i>	569
855..	"	Holy, holy, holy Lord God of sabaoth	<i>From W. A. Mozart</i>	570
850..	"	Holy, holy: thou, O Lord, alone art holy	<i>From Kocher's Zionsharfe</i>	567

TE DEUM LAUDAMUS.

856..	Te Deum Laudamus	We praise thee, O God	<i>Dr. William Boyce</i>	571
857..	"	We praise thee, O God	<i>William Jackson (Exeter)</i>	575
858..	"	We praise thee, O God	<i>Dr. James Nares</i>	579
*905..	"	We praise thee, O God	<i>A. L. Peace, Mus. Bac.</i>	721

A N T H E M S :

Prose and Metrical.

PROSE ANTHEMS, ETC.

786. (Numbers vi. 24-26.)

THE LORD BLESS THEE.

Old Hebrew.

Adagio.

TREBLE and ALTO.

TENOR and BASS.

The Lord bless thee, and keep thee: The Lord make his face to shine up - on thee,

and be gra-cious un - to thee: The Lord lift up his coun-te-nance up-on thee, and give thee peace.

787. (1 Kings viii. 28, 30.)

O LORD MY GOD.

Rev. S. C. MALAN, D.D.

Andante sostenuto.

TREBLE and ALTO.

TENOR and BASS.

O Lord my God, 'O Lord my God, hear thou the pray'r thy ser-vant pray-eth:

crec. f

have thou re-spect un - to his pray'r, have thou re-spect un - to his pray'r.

p. crea. dim.

Hear thou in heav'n, thy dwell - ing - place: and when thou hear - est, Lord, for -

O LORD MY GOD.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The music begins with a piano (*p*) dynamic and includes various chordal textures and melodic lines.

give. Hear thou in heav'n thy dwell-ing-place, and when thou hear-est,

The second system of music continues the piece. It features a *dim.* (diminuendo) marking. The dynamics range from piano (*p*) to fortissimo (*ff*).

Lord, for-give, for-give, for-give—O Lord, for-give.

788. (Prov. viii. 17.) I LOVE THEM THAT LOVE ME. LOWELL MASON, Mus. Doc. 1790-1872

Andante.

The first system of music for 'I LOVE THEM THAT LOVE ME' is in a key with two flats (B-flat and E-flat) and common time. It starts with a piano (*p*) dynamic.

I love them that love me— I love them that love me; and

The second system of music includes a *crec.* (crescendo) marking and a fortissimo (*f*) dynamic. It ends with a piano (*p*) dynamic.

those that seek me ear-ly shall find me, and those that seek me ear-ly shall find me— I .

The third system of music continues the piece with various chordal textures and melodic lines.

. love them that love me— I love them that love me; and

The fourth system of music includes a *crec.* (crescendo) marking and concludes the piece.

those that seek me ear-ly shall find me, and those that seek me ear-ly shall find me.

Tranquillo.

I will lay me down in peace— I will lay me down in peace, and

take my rest, and take my rest: for it is thou, Lord, on - ly that

mak - est me dwell in safe - ty — for it is thou, Lord, on - ly that mak - est me dwell in

it is thou. it is thou.

safe - ty — thou, Lord, on - ly — thou, Lord, on - ly that mak - est me dwell in

safe - ty. I will lay me down in peace— I will lay me down in

peace, and take my rest, and take my rest. A - - men.

790. (Ps. lv. 8.) **I WILL BOTH LAY ME DOWN IN PEACE.** THOMAS MACFARLANE.
Andante.

I will both lay me down in peace, and sleep— and sleep: for thou, Lord, on-ly mak-est me dwell in

safe - ty—forthou, Lord, on-ly mak-est me dwell in safe - ty. A - men, A - men.

791. (Ps. v. 8, 7.) **MY VOICE SHALT THOU HEAR.** SIR JOHN GOSS.

My voice shalt thou hear in the mor-ning, O Lord; in the mor-ning will I di-

rect my pray'r un - to thee, and will look up. I will come in-to thy

house in the mul-ti-tude of thy mer - cy: and in thy fear— in thy fear will I

wor-ship toward thy ho - ly tem - ple— will I wor-ship toward thy ho - ly tem - ple.

The Lord will be a ref - uge for the op - press - ed, a ref - uge in

times of trou - ble. And they that know, that know thy name will

put their trust in thee: . . . for thou, Lord, hast not for -

sak - en them that seek thee— for thou, Lord, hast not for -

sak - en them, for - sak - en them that seek thee. The

Lord will be a ref - uge for the op - press - ed, a ref - uge in times of

THE LORD WILL BE A REFUGE.

trou - ble. And they that know, that know thy name will put their

trust in thee, will put their trust in thee.

793. (Pa. xlii. 6.) I WILL SING OF THE LORD. JEREMIAH CLARK, Mus. Doc. Ob. 1707.

I will sing, will sing of the Lord, be-cause he hath dealt so lov - ing - ly

with me— I will sing, will sing of the Lord, be - cause he hath dealt so

lov - ing - ly with me; yea, I will praise the name of the Lord, will praise the

name of the Lord most high— will praise the name of the Lord most high.

794. (Ps. xvi. 1; xxx. 2, 12.) **PRESERVE ME, O GOD.** From PALESTRINA 1529-1594.

Pre - serve me, O . . . God: . . . for . . . in

thee do I put my trust. I cri - ed un - to

and
and and
thee, O Lord, and thou hast heal - ed me;

give thanks for ev - - - er.
give . . . thanks
un - to thee will I give thanks for ev - - - er.

795. (Ps. xxii. 11; cii. 2; iv. 1.) **BE NOT THOU FAR FROM ME.** PALESTRINA.

Andante.

Be not thou far from me, O Lord. Hide not thy

face from me in the time of my trou - - - ble. Be not thou far

BE NOT THOU FAR FROM ME.

from me, O Lord: hide not thy face from me

in the time . . . of my trou - - ble— hide

not thy face from me . . . in the time of my trou - ble.

Hear me when I call, Lord God of my

my sal - va - - - - tion— hear me when I

call, Lord God of my sal - va - - - - tion.

LIFT UP YOUR HEADS.

JOSEPH THOMAS COOPER.

Alla capella.

ff Lift up your heads, O ye gates; and be ye lift up, ye ever-last-ing doors; and
f and be ye lift up, and

the King, and the King of glo-ry shall come in, shall
 be ye lift up, and be ye lift up, ye ev-er-last-ing doors; and the King of glo-ry
 ye ev-er-last-ing doors; the King shall
 be ye lift up, ye ev-er-last-ing doors; and the King, the King of glo-ry shall

come in. *ff* Who is the King who is the King,
 shall come in. *ff* come in. *ff* come in.
 come in. Who is the King of glo-ry?—

mf who is the King of glo-ry, of glo-ry? Ev-en the Lord of hosts,
p *mf*

he is the King— he is the King of glo-ry, the King of glo-ry—

ff he is the King of glo-ry. *rall.* *p* A-men.

CALL TO REMEMBRANCE.

CHARLES DARNTON.

Andantino con moto.

Call to re-mem-brance, O Lord, thy ten-der mer-cies— call to re-mem-brance, O

Lord, thy ten-der mer-cies and thy lov-ing-kind-ness-es, and thy lov-ing-kind-ness-es;

which have been ev-er of old. O re-mem-ber not the sins and of-

fenc-es of my youth: but ac-cord-ing to thy mer-cy think thou up-on me—

but ac-cord-ing to thy mer-cy think thou up-on me, O Lord, for thy

good-ness— O Lord, O Lord, for thy good-ness.

Andante.

p

Like as the hart de - sir - eth the wa - ter brooks, so long - eth my soul af - ter thee, O God.

mf

Like as the hart de - sir - eth the wa - ter brooks, so long - eth my soul af - ter thee, O God.

p

Why art thou so full of hea - vi - ness, so full of hea - vi - ness,

O my soul? and why art thou so dis - qui - et - ed with - in me?

mf

O put thy trust, thy trust in God— O put thy trust, thy trust in God—

f

O put thy trust, thy trust in God— O put thy trust, thy trust in God.

TURN THY FACE FROM MY SINS.

From THOMAS ATTWOOD.
1767-1830.

Larghetto.

Turn thy face from my sins, . and put out all my mis - deeda.

Make me a clean heart, O God; . and re - new a right spi - rit with - in me - re -

new, re - new, re - new, re - new, re - new a right spi - rit with - in me - re -

new a right spi - rit with - in me. Cast me not a - way, . . . a -

way from thy pre - sence; and take not thy ho - ly spi - rit from me - and

take not thy ho - ly spi - rit from me, thy ho - ly spi - rit from me.

800. (Ps. li. 10-13.) **CREATE IN ME A CLEAN HEART.** EBENEZER PROUT, B.A.

Larghetto.

Cre - ate in me a clean heart, O God; and re -

new a right spir - it with - in me. Cast me not a - way from thy

pres - ence; and take not thy ho - ly spir - it from me— take not thy ho - ly spir - it

from me. Re - store un - to me the joy of thy sal - va - tion; and up -

hold me, and up - hold me with thy free spir - it, and up - hold me with thy free spir - it.

Andantino.

Then will I teach trans - gress - ors thy ways; and sin - ners shall be con -

CREATE IN ME A CLEAN HEART

vert - ed, and sin - ners shall be con - vert - ed, con - vert-ed un - to thee—

Then will I teach trans-gress-ors thy ways; and sin - ners shall be con -

vert - ed, con - vert - ed un - - to thee.

801. (Ps. lv. 22.) **CAST THY BURDEN ON THE LORD.** WM. B. BRADBURY

Poco adagio.

Cast thy bur-den on the Lord,

Cast

Cast thy bur-den on the Lord, thy bur-den on the

Lord, cast thy bur-den on the Lord, and he will sus-tain thee, and strength-en thee, and

com-fort thee, he will sus-tain thee and com - fort thee, he will sus-tain thee and

CAST THY BURDEN ON THE LORD

com - fort thee, he will sus - tain thee, he will com - fort thee: Cast thy

bur - den on the Lord, cast thy bur - den on the Lord,

he will sus - tain thee, he will com - fort thee: Cast thy bur - den on the Lord.

802. (Ps. lxxxiv. 1, 2, 4.)
Moderato.

O HOW AMIABLE.

VAUGHAN RICHARDSON. Ob. 1715.

O how a - mia - ble are thy dwell - ings, thou Lord of hosts! My

soul hath a de - sire and long - ing to en - ter, to en - ter in -

re - joice, re - joice, re - joice,
to the house of the Lord: my heart and my flesh re - joice.

O HOW AMIABLE ARE THY DWELLINGS.

re - Joice
 Joice, re - Joice in the liv - ing God.
 Joice, re - Joice
 re - Joice, re - Joice

p
 Bless - ed are they that dwell in thy house: they will al - way be prais - ing

f
 thee. Hal - le - lu - iah, hal - le - lu - iah, hal - le - lu - iah, hal - le - lu - iah.

p
 Bless - ed are they that dwell in thy house: they will al - way be prais - ing

f
 thee. Hal - le - lu - iah, hal - le - lu - iah, hal - le - lu - iah, hal - le - lu - iah.

ff
 iah: Hal - le - lu - iah, hal - le - lu - iah, hal - le - lu - iah, hal - le - lu - iah.

803. (Ps. lxxxvi 4.) COMFORT THE SOUL OF THY SERVANT. WM. CROTCH, Mus. Doc. 1774-1847.

Andante.

Com-fort, O Lord, the soul of thy ser-vant: for un-to thee do I

lift up my soul— Com-fort, O Lord, the soul of thy ser-vant:

for un-to thee do I lift up my soul— Com-fort, O Lord, the

soul of thy ser-vant: for un-to thee do I lift up my soul, do I

lift up my soul— Com-fort, O Lord, the soul of thy ser-vant: for un-to

thee do I lift up my soul, do I lift up my soul.

804. (Ps. lxxxvi. 11, 16.)

TEACH ME THY WAY.

From LUDWIG SPOHR. 1784-1859.
Adapted by CHARLES DARFON.

Poco adagio.

Teach me thy way, O Lord; I will walk in thy truth: O knit my heart to thee, that

I may fear . . . thy name—teach me thy way, O Lord; I will walk in thy truth:

O knit my heart to thee, that I may fear . . . thy name. O turn thou un-to me; have

mer-cy up-on me. Teach me thy way, O Lord; I will walk in thy truth.

O turn thou un-to me; have mer-cy up-on me. Teach me thy way, O Lord;

I will walk in thy truth—I . . . will walk in thy truth. A men.

805. (Ps. xevi. 6.)

HONOUR AND MAJESTY.

MAURICE GREENE, Mus. Doc.
1698-1754.

Vivace.

Hon-our and maj - es - ty are be - fore him— hon - our and maj - es - ty

are be - fore him: strength and beau - ty, strength and
strength and beau - ty, beau - ty, strength and beau - ty,

strength and beau - ty are in his sanc - tu - a - ry—

beau - ty are in his sanc - tu - a - ry— hon - our and maj - es - ty

strength and beau - ty are in
are be - fore him; strength and beau - ty beau - ty are in his

his sanc - tu - a - ry— strength and
sanc - tu - a - ry— strength and beau - ty, beau - ty are

beau - ty are in his sanc - tu - a - ry. *Adagio.*
in his sanc - tu - a - ry A - men.

O be joy - ful in the Lord, all ye lands: serve the

Lord with glad - ness, and come be - fore his pres - ence

Lord he
with a song. Be ye sure that the Lord he is God: It is

he that hath made us, and not we our - selves; we are his

peo - ple, and the sheep of his pas - - ture. O go your way in - to his

gates with thanks - giv - - - ing and in - to his courts with

O BE JOYFUL IN THE LORD.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat. The music is written in a homophonic style with chords and moving lines.

praise: be thank-ful un-to him, and speak good of his name.

The second system of music continues the melody and accompaniment from the first system, maintaining the same musical structure.

For the Lord is gra-cious; his mer-cy is ev-er-last-ing; and his truth en-dur-eth from

The third system of music concludes the main phrase of the hymn with a double bar line and repeat signs.

gen-er-a-tion to gen-er-a-tion.

GLORIA PATRI.

The first system of the Gloria Patri section begins with a new melodic line in the upper staff, while the lower staff provides accompaniment. The word 'and' is written above the second measure of the lower staff.

Glo-ry be to the Fa-ther, and to the Son, and to the

The second system of the Gloria Patri section continues the melody and accompaniment. The word 'is' is written above the final measure of the upper staff.

Ho-ly Ghost; as it was in the be-gin-ning, is

The third system of the Gloria Patri section concludes the phrase with a double bar line and repeat signs.

now, and ev-er shall be, world with-out end. A-men.

Moderato.

My song shall be of mer-cy and judg-ment: un-to thee, O Lord, un-to thee will I

sing— un-to thee, O Lord, un-to thee will I sing. O let me have un - der -

stand-ing in the way, the way of god - li - ness— O let me have un - der -

stand-ing in the way, the way of god - li - ness. When wilt thou come un - to me?—

crec.

when wilt thou come un - to me? I will walk in my house with a per - fect heart— I will

p will walk in my house

walk in my house with a per - fect heart, with a per - fect heart.

Moderato.

f *mf*

Praise ye the Lord. Praise ye the Lord. Praise, O ye ser-vants of the Lord,

f

praise the name of the Lord. Praise ye the Lord. Praise ye the Lord.

p

Bless-ed be the name of the Lord from this time forth and for ev - er - more.

mf *cres.* *cres.*

From the ris - ing of the sun, from the ris - ing of the sun, un-to the

dim. *cres.*

go - ing down of the same, the Lord's name is to be prais - ed, the

f *ff*

Lord's name is to be prais - ed. Praise ye the Lord. Praise ye the Lord.

809. (Ps. cxix. 12.) **BLESSED ART THOU, O LORD.** JOHN WELDON. Ob. 1736.

f
Bless-ed art thou, O Lord— bless-ed art thou, O Lord: O teach us, O teach us, O

p *ritard. al fine.*
teach us thy stat - utes— O teach us, O teach us thy stat - utes— O teach us thy stat - utes.

810. (Ps. cxix. 6, 7.) **PRAY FOR THE PEACE OF JERUSALEM.** DR. LOWELL MASON.

Moderato.
mp Peace be with -

Pray for the peace of Je - ru - sa - lem: they shall pros-per that love thee. Peace be with - in, with -

Peace be with - in, *cres.*
Peace be with - in

in thy walls, with - in thy walls, and pros-per-i-ty with - in thy pal - ac - es. A - men.

811. (Ps. cxix. 6, 7.) **PRAY FOR THE PEACE OF JERUSALEM.** VINCENT NOVELLO.

Moderato.
p *f*

Pray for the peace of Je - ru - sa - lem: they shall pros-per, shall pros-per that love thee.

Peace be
p Peace be with - in,
Peace, peace

Peace be with - in thy walls, with - in thy walls, and pros-per-i-ty with - in thy pal - ac - es.

812. (Ps. cxxxix. 17, 23, 24.) HOW DEAR ARE THY COUNSELS.

Dr. Wm. Croft.

Andante.

mf

How dear are thy coun-sels un - to me, O God! O how

great
mf
p

how great is the un-to
great, how great is the sum, is the sum of them!—how dear are thy coun-sels un - to

how great

me, O God! O how great, O how great is the sum, is the

mf

sum of them! Try me, try me, and ex-am-ine my thoughts, and
prove me, and
God, and seek the ground of my heart, and seek the ground of my heart— try me,

God: and seek the ground of my heart— and seek the ground of my heart—
heart, and seek the ground of my heart— of my heart— and
seek the ground of my heart, of my heart— and

prove me, ex-am-ine my thoughts, and seek,
heart, and seek the ground,
seek the ground of my heart— and seek the ground of my heart: Look well, look

HOW DEAR ARE THY COUNSELS.

The first system of music consists of a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a common time signature. The bass staff has a key signature of two sharps and a common time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff.

well if there be a - ny way of wick-ed-ness, a - ny way of wick-ed-ness in me, and

The second system of music continues the melody and accompaniment from the first system. It features a treble and bass staff with the same key signature and time signature.

lead me in the way ev - er - last - - - ing—lead me in the way .

The third system of music continues the melody and accompaniment. It features a treble and bass staff with the same key signature and time signature.

ev - er - last - - - ing, ev - er - last - - - last - ing, ev - er - last - - - last - - - ing.

813. (Ps. cxxxix. 23, 24.)

SEARCH ME, O GOD.

DR. LOWELL MASON.

The first system of music for 'Search Me, O God' consists of a treble and bass staff. The key signature has one flat (Bb) and the time signature is 3/2. The melody is in the treble staff, and the accompaniment is in the bass staff.

Search me, O God, and know my heart; try me, and know my

The second system of music continues the melody and accompaniment. It features a treble and bass staff with the same key signature and time signature.

thoughts; and see if there be a - ny wick - ed way in me, and lead me in the way, in the

The third system of music continues the melody and accompaniment. It features a treble and bass staff with the same key signature and time signature.

way ev - er - last-ing—and lead me in the way, in the way ev - er - last-ing.

A - men.

814. (Ps. cxli. 8.) **O LORD, WE TRUST ALONE IN THEE.** From G. F. HANDEL. 1684-1759.

Grave.

O Lord, we trust a-lone in thee—
 lone in thee, a-lone in thee,
 thee, a-lone in thee, a-lone in thee we trust— in thee, O
 Lord, we trust— O Lord, we trust in thee— O Lord, we
 trust a-lone in thee— we trust a-lone in thee.

815. (Ps. cxlii. 1.) **HEAR MY PRAYER, O LORD.** From PETER VON WINTER. 1775-1825.

Andante.

Hear my pray'r, hear my pray'r, O Lord; give ear, give ear to
 my sup- pli - ca-tions—give ear, give ear to my sup - pli - ca-tions: O Lord, O

HEAR MY PRAYER, O LORD.

Lord, O Lord, hear my pray'r— O Lord, hear my pray'r— O Lord, hear my pray'r— O

Lord, hear my pray'r: in thy faith - ful - ness an - swer me, an - swer me, and in thy

right - eous - ness. O Lord, hear my pray'r, hear my pray'r, hear my pray'r;

give ear to my sup - pli - ca - - - tions: O Lord, O Lord,

O Lord, hear my pray'r; give ear, give ear to my sup - pli - ca - tions: O Lord,

O Lord, O Lord, hear my pray'r; give ear to my sup - pli - ca - - - tions.

Largo.

En - ter not in-to judg - ment with thy ser- vant, O Lord: for in thy sight shall

no man liv- ing be jus- ti- fied. En- ter not in-to judg- ment with thy ser- vant, O

Lord: for in thy sight shall no man liv- ing be jus- ti- fied— for in thy sight, for

in thy sight shall no man liv- ing be jus- ti- fied— for in thy sight, for in thy

sight shall no man liv- ing be jus- ti- fied— shall no man liv- ing be jus- ti- fied, shall

no man liv- ing be jus- ti- fied, be jus- ti- fied, be jus- ti- fied, be jus- ti- fied.

817. (Pa. cxlv. 1, 2.)

I WILL MAGNIFY THEE.

PHILIP HAYES, Mus. Doc.
1798-1797.
and I will

f
I will mag - ni - fy thee, O God, my King;

praise thy name, and I will praise thy name for ev - er and
and I will praise thy name, and I will praise thy name for thy,

ev - er,
ev - er and I will ev - er, name and I will ev - er, name
praise thy name for ev - er and ev - er. Ev - ry

day will I give thanks un - to thee; and will praise thy name for

ev - er and ev - er - will praise thy name for ev - er and

ev - er. A - - men. A - - men.

Allegro spiritoso.

I will ex - tol thee, my God, O King— I will ex - tol thee, my God, O King;

and I will bless thy name for ev - er and ev - - - er—

and I will bless thy name for ev - er and ev - - - er.

Ev - ry day will I bless thee; and I will praise thy name for ev - er and

Ev - ry day will I bless thee; and I will praise thy

Ev - ry day will I bless thee; and I will praise thy name for ev - er and

name for ev - er and ev - er. Great is the Lord, and great - ly

ev - - - er. Great is the Lord, and great - ly to be prais -

to be prais - ed; and his great - ness is un - search - a - ble.

Andante religioso.

The first system of musical notation, consisting of a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The bass staff provides a steady accompaniment.

The Lord is gra-cious, and full of com-pas-sion—the Lord is gra-cious, and full of com-

The second system of musical notation. The treble staff includes dynamics *p*, *mf*, and *f*. The bass staff continues the accompaniment. The lyrics are split across the two staves.

pas-sion; *p* slow to an-ger, *p* slow to an-ger, *mf* and of great mer-cy, and

The third system of musical notation. The treble staff includes dynamics *f*, *mf*, and *f*. The bass staff continues the accompaniment. The lyrics are split across the two staves.

mer-cy. The Lord is gra-cious, the Lord is gra-cious, the Lord, *f* the Lord, the

The fourth system of musical notation. The treble staff includes dynamics *p* and *ff*. The bass staff continues the accompaniment. The lyrics are split across the two staves.

Lord is gra-cious, the Lord is gra-cious, and full of com-pas-sion; and of great

The fifth system of musical notation. The treble staff includes dynamics *ff* and *f*. The bass staff continues the accompaniment. The lyrics are split across the two staves.

mer-cy, and of great mer-cy, and of great mer-cy, and of great mer-cy. The Lord is

The sixth system of musical notation. The treble staff includes the tempo marking *molto adagio*. The bass staff includes dynamics *pp* and *pp*. The lyrics are split across the two staves.

gra-cious, and full of com-pas-sion. A - men, A - men. 539

The first system of music consists of a treble and bass staff. The treble staff begins with a forte (*f*) dynamic marking. The music is in a 3/2 time signature and a key signature of two flats (B-flat and E-flat). The melody in the treble staff features a series of quarter and eighth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

O praise the Lord: for it is a good thing to sing

The second system of music continues the melody and accompaniment. It features a piano (*p*) dynamic marking. The treble staff has a melodic line with some grace notes, and the bass staff continues with a steady accompaniment.

prais - es, to sing prais - es un - to our God; yea, a

The third system of music continues the piece. The treble staff has a melodic line with a fermata over the final note of the system. The bass staff provides a consistent accompaniment.

joy - ful and plea - sant thing it is to be thank - ful.

The fourth system of music continues the melody and accompaniment. It features a forte (*f*) dynamic marking in the treble staff and a piano (*p*) dynamic marking in the bass staff.

Great is our Lord, and great is his power: yea, and his wis - dom is

The fifth system of music continues the melody and accompaniment. It features a forte (*f*) dynamic marking. The treble staff has a melodic line with a fermata over the final note of the system. The bass staff provides a consistent accompaniment.

in - fi - nite— yea, and his wis - dom, his wis - dom is in - fi -

The sixth system of music concludes the piece. It features a fortissimo (*ff*) dynamic marking. The treble staff has a melodic line with a fermata over the final note of the system. The bass staff provides a consistent accompaniment.

nite— yea, and his wis - dom, his wis - dom is in - fi - nite

821. (Ps. cl. 1, 2)

O PRAISE GOD IN HIS HOLINESS.

Dr. J. CLARKE-WHITEFIELD.
1770-1836.

Vivace.

f O praise God in his ho - li - ness—
O praise God, in his ho - li - ness—
f O praise God, O praise
f O praise God in his ho - li - ness—

in his
God, in his ho - li - ness, O praise God,
O praise God, . . . praise God in his ho - li - ness:

mp . . . *f*
praise him in the fir - ma-ment of his pow'r— praise him in the fir - ma-ment

mp
of his pow'r. Praise him for his might - y acts—praise him for his might - y acts:

f . . . *mp*
praise him ac-cord-ing to his ex-cel-lent great-ness. Praise him for his might - y acts—

f
praise him for his might - y acts: praise him ac-cord-ing to his ex-cel-lent great-ness.

822. (Isa. xlix. 13.)

SING, O HEAVENS.

JAMES KENT. 1700-1776.

break
break forth in - to

Sing, O heav'ns; and be joy - ful, be joy - ful, O earth;

forth in - to sing - ing, O moun - tains, break forth in - to sing - ing, O moun - -
sing - ing, O moun - tains, break forth in - to sing - ing, break forth in - to sing - ing, O
break forth in - to sing - ing, O moun-tains,

tains: he will have
moun-tains: the Lord hath com-fort-ed, hath com-fort-ed his peo - ple,

he will have mer - cy, he will have his
mer - cy, he will have mer - cy, mer - cy on his af - flic - ed.
he will have mer - cy, he will have

823. (Isa. lii. 7, 9.)

HOW BEAUTIFUL UPON THE MOUNTAINS.

R. A. SMITH.
Ob. 1823.

mf

How beau-ti-ful up-on the moun-tains, how beau-ti-ful up-on the moun-tains, how beau-ti-ful up-on the

p

moun-tains are the feet of him that bring-eth good tid-ings, that pub-lish-eth peace, that

HOW BEAUTIFUL UPON THE MOUNTAINS.

pub-lish-eth peace; that bring-eth good tid-ings, good tid-ings of good, that pub-lish-eth sal-

va-tion; that saith un-to Zi-on, Thy God reign-eth! Thy God reign-eth!

Break forth in-to joy, sing to-ge-ther, sing to-ge-ther, ye waste plac-es of Je-

ru - sa - lem: for the Lord hath com-fort-ed his peo - ple, he hath re-

deem - ed Je - ru - sa - lem. Hal-le - lu - jah! Hal-le - lu - jah!

Praise ye the Lord. Hal-le-lu-jah! Hal-le-lu-jah! Praise ye the Lord.

824. (Isa. lli. 7.) HOW BEAUTIFUL UPON THE MOUNTAINS. From J. G. WEBB.

How beau - ti - ful up - on the moun - tains— how beau - ti - ful, how beau - ti - ful are the

feet of him that bring - eth good tid - ings, that pub - lish - eth

peace— that bring - eth good tid - ings, that pub - lish - eth peace; that

bring - eth good tid - ings, good tid - ings of good, that pub - lish - eth sal - va - tion, that

pub - lish - eth sal - va - tion, that saith un - to Zi - on, Thy God

reign - eth!— that saith un - to Zi - on, Thy God

HOW BEAUTIFUL UPON THE MOUNTAINS.

reign - eth! How beau - ti - ful up - on the moun - tains - how beau - ti - ful, how

beau - ti - ful are the feet of him that bring - eth good tid - ings, that

pub - lish - eth peace - that bring - eth good tid - ings, that pub - lish - eth peace.

825. (Isa. lv. 7.)

COME, AND LET US RETURN.

WILLIAM JACKSON.

Adagio.

Come, and let us re - turn un - to the Lord, and

and he will *crec.* he will have mer - cy, have mer - cy up - on us; and to our

ritard.

God, for he will a - bun - dant - ly par - don.

REND YOUR HEART.

J. BAPTISTE CALKIN

Musical notation for the first system, featuring a treble and bass staff in 3/4 time with a key signature of one flat. The melody begins with a piano (*p*) dynamic. The lyrics are: "Rend your heart, and not your garments, and turn un - to the

Musical notation for the second system. The lyrics are: "Lord your God: for he is gra - cious, and mer - ci - ful,

Musical notation for the third system. The lyrics are: "and re - pent - - slow to an - ger, and of great kind - ness, and re -

Musical notation for the fourth system. The lyrics are: "pent - eth him . . . of the e - vil, and re - pent - -

Musical notation for the fifth system. The lyrics are: "eth him, . . . and . . . re - pent - eth

Musical notation for the sixth system. The lyrics are: "him of the e - . . . vil

546

827. (Matt. xi 28, 29.)

COME UNTO ME.

S. P. TUCKERMAN, Mus. Doc.
Cantaur.

Andante.

p *cre* - *cen* - *da*. *f*.

Come un - to me, all ye that la - bour and are hea - vy la -

mf *p* *mf*

den, and I will give you rest, will give you rest. Take my

p

yoke, my yoke up - on you, and learn of me, and learn of me; for

mf *f*

I am meek, am meek and low - ly in heart: and ye shall find rest, ye .

p *f*

ye shall find rest un - to your souls— and ye shall find rest,

mf *p* *pp*

rest un - to your souls, un - to your souls, un - to your souls.

Andantino.



p

Come un - to me, all ye that la - bour and are heav - y lad - en, and



dim. *p* *cres.*

I will give you rest— Come un - to me, come un - to me,



all ye that la - bour and are heav - y lad - en, and I will give you rest.

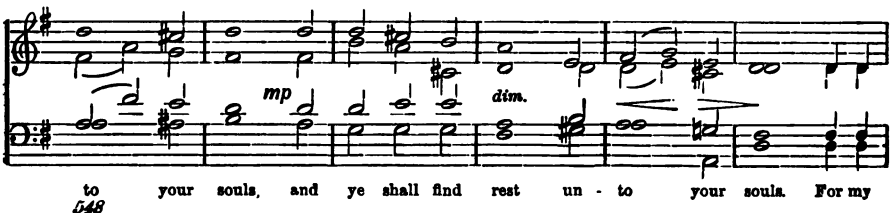


Take my yoke up - on you, and learn of me; for I am meek and



cres. *f*

low - ly, for I am meek and low - ly in heart: and ye shall find rest un -



mp *dim.*

to your souls, and ye shall find rest un - to your souls. For my

COME UNTO ME.

First system of musical notation for 'COME UNTO ME.' It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The music is in a simple, homophonic style. Dynamics include *crca.* and *f*.

yoke is eas - y, and my bur - den is light— my yoke is eas - y and my

Second system of musical notation for 'COME UNTO ME.' It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The music is in a simple, homophonic style. Dynamics include *p* and *rall.*

bur - den is light. Come un - to me, come un - to me.

829. (Matt. xxi. 9.) BLESSED IS HE THAT COMETH.

Andante.

First system of musical notation for 'BLESSED IS HE THAT COMETH.' It consists of a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The music is in a simple, homophonic style. Dynamics include *p*.

Bless - ed is he that com - eth in the name of the Lord, that com - eth in the name of the Lord;

Allegro.

Second system of musical notation for 'BLESSED IS HE THAT COMETH.' It consists of a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The music is in a simple, homophonic style. Dynamics include *f*.

Ho - san - na, ho - san - na, ho - san - na in the high - est: Ho - san - na in the

Third system of musical notation for 'BLESSED IS HE THAT COMETH.' It consists of a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The music is in a simple, homophonic style.

high - est: Ho - san - na in the high - est, in the high - -

high - est, in the high - est: Ho - san - na in the high - est, in the high - -

Adagio.

Fourth system of musical notation for 'BLESSED IS HE THAT COMETH.' It consists of a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The music is in a simple, homophonic style. Dynamics include *est*.

est: Ho - san - na in the high - est, in the high - est. A - men.

est: Ho - san - na in the high - est, in the high - est. A - men.

830. (Luke 1. 46-55.) MY SOUL DOTH MAGNIFY. CHARLES KING, Mus. Bac. Ob. 1743.

My soul doth mag-ni - fy the Lord, and mys-pir-it re - joic-eth in God my Sav - iour. For he

hath re-gard - ed the low - li-ness, the low - li - ness of his hand - maid-en: for, be -

hold, from hence - forth all gen-er-a - tions shall call me bless - ed. For he that is might-y hath

and ho - ly is, his name, and ho - ly, ho - ly is . . his name.

and ho - ly is his name, and ho - ly is his name, and ho - ly is his name, and ho - ly is his name.

mag - ni - fi - ed me;

and ho - ly is his name, is his name.

And his mer-cy is on them that fear him through-out all gen-er - a - tions.

shew - ed strength with his arm, He hath shew - ed strength with his arm, hath shew - ed

He hath shew - ed strength with his arm, shew-ed strength with his arm: he hath scat-ter-ed the proud in

MY SOUL DOTH MAGNIFY.

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and the same key signature. The music is in a common time signature. The lyrics 'the im-ag-in-a - - tion of their hearts. He hath put down the might - y from their seat,' are written below the bass staff. The dynamic marking 'mf' is placed above the bass staff, and 'and' is placed above the treble staff.

the im-ag-in-a - - tion of their hearts. He hath put down the might - y from their seat,

The second system of musical notation continues the piece. It features a treble and bass staff with the same key signature and time signature. The lyrics 'hath ex-alt;ed the hum-ble and meek.' are written below the bass staff.

hath ex-alt;ed the hum-ble and meek.

and hath ex - alt - ed the hum-ble and meek. He hath fill - ed the hun-gry with good things; and the rich he

The third system of musical notation continues the piece. It features a treble and bass staff with the same key signature and time signature. The lyrics 'hath sent emp-ty a - - way. He re-mem-b'ring his mer-cy hath holp-en his ser-vant Is - ra-el:' are written below the bass staff.

hath sent emp-ty a - - way. He re-mem-b'ring his mer-cy hath holp-en his ser-vant Is - ra-el:

The fourth system of musical notation continues the piece. It features a treble and bass staff with the same key signature and time signature. The lyrics 'A-bra-ham and his seed, and his seed, as he pro-mis-ed to our fore - fa - thers, A-bra-ham and his seed, his seed, for ev - er.' are written below the bass staff.

A-bra-ham and his seed, and his seed,

as he pro-mis-ed to our fore - fa - thers, A-bra-ham and his seed, his seed, for ev - er.

GLORIA PATRI.

The first system of musical notation for 'GLORIA PATRI.' consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and the same key signature. The music is in a common time signature. The lyrics 'Glo - ry be to the Fa-ther, and to the Son, and to the Ho - ly Ghost;' are written below the bass staff. The dynamic marking 'f' is placed above the bass staff.

Glo - ry be to the Fa-ther, and to the Son, and to the Ho - ly Ghost;

The second system of musical notation for 'GLORIA PATRI.' continues the piece. It features a treble and bass staff with the same key signature and time signature. The lyrics 'As it was in the be-gin-ning, is now, and ev-er shall be, world with-out end. A - men.' are written below the bass staff.

As it was in the be-gin-ning, is now, and ev-er shall be, world with-out end. A - men.

831. (Luke ii. 14.)

GLORY TO GOD IN THE HIGHEST.

Dr. FRIED. SILCHER
1780-1860.

Mæstoso.

Glo - ry, glo - ry, glo - ry to God in the high - est, and peace on earth, and good-will toward

men, good - will toward men— and good-will toward men, good-will toward men.

Glo - ry to God, glo - ry to God, on

earth be peace, on earth be peace, with good-will toward men, good-will toward men.

Glo - ry, glo - ry, glo - ry to God in the high - est, and peace on earth, and good-will toward

men, good - will toward men— and good - will toward men, good-will toward men.

p *f* *f*

for mine
for mine eyes have seen, mine
for mine eyes have

Lord, now let-test thou thy ser- vant de-part in peace, ac-cord-ing to thy word:

p *f*

seen,
for mine eyes
for mine eyes have seen, have seen thy sal-va - tion, which thou hast pre-par-ed be-fore the face of all peo - ple:

p *f*

To be a light to light-en the Gen-tiles, and to be the glo - ry,

and to be the glo - ry of thy peo - ple Is - - ra - el.

GLORIA PATRI.

f

Glo - ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost; as it was in the be-

gin - ning, is now, and ev-er shall be world with-out end. A - - men, A - men.

833. (Luke xv. 18, 19.)

I WILL ARISE.

REV. RICHARD CECIL. 1748-1810.
Arranged by WILLIAM JACKSON.

Andante.

mp

I will a - rise— I will a - rise and go to my fa -

mf *p*

ther, and will say un - to him, Fa - ther— fa - ther,

mf *mp* *crea.*

I have sin - ned— have sin - ned— I have sin - ned a -

mf *am no*

gainst heav'n, and be - fore thee, and am no more wor - thy

call - ed *p*

to be call - ed thy son. : will a - rise— I will a -

pp

rise and go to my fa - - ther— to my fa - - ther.

834. (John 1:29.)
Andante.

LAMB OF GOD.

From G. A. NAUMANN. 1741-1801.
Adapted and arranged by J. E. LEVINSOHN.

mf
Lamb of God, who tak - est a - way the sins of the world, the sins of the

p world, . . . hear our pray - er, give us peace— . . . hear our pray - er,

p give us peace; hear us, hear us, hear us, hear us— Lamb of

pp God, give, give us peace; hear us, hear us—

crec. *f* *dim.*
Lamb of God, give us peace; hear us, hear us, give us peace,

p *mf* *crec.* *dim.*
hear us, give us peace—Lamb of God, give us peace.

835. (Acts i. 11.)

YE MEN OF GALILEE.

THOMAS HEWLETT, Mus. Bac.
Ob. 1874

The first system of musical notation consists of a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a whole note rest, followed by a series of quarter and eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Ye men of Gal - li - lee, why stand ye gaz-ing up in - to heav'n? this same

The second system continues the vocal and piano parts. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic pattern.

Je - sus, which is tak-en up from you 'in-to heav'n, shall so come in like man-ner as ye have

The third system shows the vocal line with some slurs and the piano accompaniment with more complex chordal textures.

seen him go to heav'n— this same Je-sus, which is tak-en up from you in-to heav'n, shall so

The fourth system concludes the phrase with a double bar line. The vocal line has a final cadence, and the piano accompaniment ends with sustained chords.

come in like man - ner as ye have seen him go to heav'n. Hal - le - lu - jah.

836. (Rom. xiii. 12.)

THE NIGHT IS FAR SPENT.

THOMAS HEWLETT, Mus. Bac.

The first system of musical notation for 'The Night is Far Spent' is in common time (C) with a key signature of one sharp (F#). It begins with a piano (p) dynamic marking. The vocal line starts with a half note rest, followed by quarter notes. The piano accompaniment features a steady eighth-note bass line and chords.

The night is far spent, . the day is at hand; . let us there -

The second system continues the vocal and piano parts. The vocal line has a melodic line with some slurs. The piano accompaniment includes a piano (p) dynamic marking. The system ends with a double bar line.

fore, let us there - fore cast off the works of dark - ness—the night is far

THE NIGHT IS FAR SPENT.

spent, the day is at hand: let us there-fore cast off the works of

let us there-fore cast off the works of dark-ness, and let us put
cast off the works of dark-ness, of dark-ness,

on, and
and let us put on, let us put on the ar-mour of light—and let us

put on the ar-mour of light. The night is far spent, the

day is at hand: let us there-fore cast off the works of dark-ness, and let us

put on the ar-mour of light, the ar-mour, the ar-mour of light.

837. (Jude 24, 25.)

NOW UNTO HIM.

Dr. LOWELL MASON.

Maestoso.

The first system of music consists of a treble and bass staff. The treble staff begins with a G4 quarter note, followed by a half note G4-A4, and then a series of chords. The bass staff provides a steady accompaniment with chords and moving lines.

Now un-to him that is a - ble to keep us from fall - ing, and to pre - sent us fault - less

The second system continues the melody and accompaniment. The treble staff features a half note G4, followed by a half note A4, and then a series of chords. The bass staff continues with its accompaniment.

be - fore the pres - ence of his glo - ry with ex - ceed - ing joy, . . . To the on - ly wise God our

The third system continues the melody and accompaniment. The treble staff features a half note G4, followed by a half note A4, and then a series of chords. The bass staff continues with its accompaniment.

Sav - iour, be glo - ry and maj - es - ty, do - min - ion and pow'r— be glo - ry and maj - es - ty, do -

The fourth system continues the melody and accompaniment. The treble staff features a half note G4, followed by a half note A4, and then a series of chords. The bass staff continues with its accompaniment.

min - ion and pow'r, . both now and ev - er. A - - - men. . .

838. (Rev. v. 13.)

BLESSING AND HONOUR.

From W. A. MOZART.
1756-1791.*Moderato.*

The first system of music consists of a treble and bass staff. The treble staff begins with a G4 quarter note, followed by a half note G4-A4, and then a series of chords. The bass staff provides a steady accompaniment with chords and moving lines.

Bless - ing and hon - our, glo - ry and pow - er, glo - ry and pow - er— bless - ing and hon - our, glo - ry and

The second system continues the melody and accompaniment. The treble staff features a half note G4, followed by a half note A4, and then a series of chords. The bass staff continues with its accompaniment.

pow - er, glo - ry and pow - er, be to Him be to Him who sit - teth on the

BLESSING AND HONOUR.

throne, and to the Lamb . . . for ev-er and ev - er, A-men. To Him who

sit - teth on the throne, and to the Lamb . . . be glo-ry for ev-er, A - men,

A - men— for ev-er, for ev-er, for ev-er, A - men. Bless-ing and hon-our, and

glo-ry and pow-er, to Him who sit - teth on the throne, and to the Lamb be glo-ry for

ev-er, A - men, A - men. To Him who sit - teth on the throne, and to the Lamb . . . be

glo-ry for ev-er, A - men, A - men— for ev-er and ev-er, for ev-er, A - men.

839. (Rev. xiv. 13.)

BLESSED ARE THE DEAD.

From J. F. REICHARDT.
Adapted by WALTER HAYEL.

Adagio.

p

Bless - ed, bless - ed, bless-ed, bless-ed are the dead who die in the Lord, who

die in the Lord: they rest from their la - - bours; and their

works do fol - low them. Bless - ed, bless - ed are the dead.

840. (Rev. xiv. 13.)

BLESSED ARE THE DEAD.

From NICOLÒ ZINGARELLI.
1752-1837.

Adagio.

p *mf*

Bless - ed are the dead, bless-ed are the dead, the dead who die in the Lord—

they
ores.

bless - ed, bless-ed are the dead, bless - ed are the dead who die in the Lord:
rest from their la - bours, their la - bours; *dim. e ritard.*

they rest from their la - bours; and their
ores.

they rest from their la-bours; and their works do fol - - low them.

BLESSED ARE THE DEAD.

J. H. TENNEY.

I heard a voice from heav'n say - ing un-to me, Write, Bless-ed are the dead which

die in the Lord— bless-ed are the dead which die in the Lord. Bless - ed, bless - ed,

bless-ed are the dead which die in the Lord from hence - forth: Yea, saith the Spir-it,

yea, saith the Spir-it, that they may rest, that they may rest, that they may

rest from their la - bours— that they may rest, may rest from their la - bours;

and their works do fol - low them. A - - - - - men.

Slow. not our sins to our

Lord, for thy ten-der mer-cies' sake, lay not our sins to our charge: but for -

give that is past, and give us grace to a-mend our sin - ful lives: to de - cline from

that we may

sin, and in - cline to vir - tue: that we may walk with a per - fect heart, with a

walk with a per - fect heart, . . . that we may walk

per - fect heart, that we may walk with a per - fect heart, with a per - fect heart be - fore thee

that we may walk with a per - fect

now and ev - er - more—that we may walk with a per - fect heart, with a per - fect heart, that

heart, . . . that we may walk

we may walk with a per - fect heart, with a per - fect heart be - fore thee now and ev - er - more.

843.

THOU KNOWEST, LORD.

HENRY PURCELL. 1658-1695.

Grave.

Thou know - est, Lord, the se - crets of our hearts; shut . not,

shut . not thy mer-ci-ful ears un - to our pray'r; but spare us, Lord,

spare us, Lord most ho - ly, O God, O God most migh - ty,

O ho - ly and most mer-ci-ful Sav - iour, thou most wor-thy Judge e - ter - nal,

suf - fer us not, suf - fer us not, at our last hour,

pains of death, for a - ny pains of death, to fall to fall from thee. A - men.
for a - ny pains, for a - ny pains of, death,

for a - ny pains of death, . . . to fall,

f Hon - our and glo - ry, do - min - ion, pow'r, *mf* be to Je - ho - vah, be to Je - ho - vah for

f ev - er - more, for ev - er - more, for ev - er - more. *p* The Lord *cres.* is gra - cious, and plen - teous in mer - cy:

mf Sing un - to him, un - to him, sing psalms: and *f* call up - on his name, make known his deeds a - mong the

peo - ple. *f* Hon - our and glo - ry be to our God. *p* Great is the Lord, and

mf his great - ness is un - search - a - ble, un - search - a - ble. *f* his great - ness is un - search - a - ble, un - search - a - ble. *mf* great - ly to be prais - ed; *f* his great - ness is un - search - a - ble, un - search - a - ble.

p Glo - ry and hon - our be to our God: *f* hon - our and glo - ry be to our God.

GLORIA PATRI.

J. S. GRIEG.

Glo - ry, glo - ry be to the Fa - ther, and to the Son, and

as it was in the be - gin - ning, as it was in the be -
to the Ho - ly Ghost; as it was in the be - gin - ning, is

gin - ning, now, is
now, is now, and ev - er shall be, is now, and ev - er shall be, is

now, world with - out
now, is now, and ev - er shall be, is now, and ev - er shall be, world with - out

end, world with - out end, world with - out,
end, world with - out end, world with - out end, world with - out end, world with - out end, A - men— world with - out end, A -
world with - out end, world with - out

men, A - men— world with - out end, A - men, A - men, A - men.

846.

GLORIA PATRI

F. MENDELSSOHN-BARTHOLDY.
1808-1847.

f and *dim*

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost;

f *dim*

as . . it was in the be - gin - ning, is now, and ev - er shall be,

world with-out end. A - - - men, A - - - men.

world with-out end, with-out end. A - - - men, A - - - men.

world with-out end. A - - - men, A - - - men.

847.

SANCTUS.

THOMAS ATTWOOD.

Largo. *Allegro.*

Ho - ly, ho - ly, ho - ly Lord God of hosts: heav'n and earth are

full of the maj-es-ty, the maj-es-ty of thy great glo - - ry.

Adagio.

Glo-ry be to thee— glo-ry be to thee— glo-ry be to thee, O Lord most high.

848.

SANCTUS.

G. B. ALLEGRI. 1700.

heav'n and earth are



Ho - ly, ho - ly, ho - ly Lord God of hosts: heav'n and earth are full, and are



full of thy glo - ry. earth are full of thy glo - ry. Glo - ry be to thee, O Lord most high.

849.

SANCTUS.

JOHN CAMIDGE, Mus. Doc. Ob. 1803.



Ho - ly, ho - ly, ho - ly Lord God of hosts: heav'n and earth are



full of thy glo - ry. Glo - ry be to thee, O Lord most high.

850.

SANCTUS.

From Kocher's Zionsharfe.



Ho - ly, ho - ly: thou, O Lord, a - lone art ho - - ly. Fa - ther, Son, and Ho - ly Ghost,



heav'n and earth do wor - ship thee. Ho - ly, ho - ly, ho - ly: on - ly thou art ho - - ly.

851.

SANCTUS.

Sir G. J. ELVEY.

heav'n and earth are
heav'n
Ho-ly, ho-ly, ho-ly Lord God of hosts: heav'n and earth are full, are

Glo-ry be to thee,
Glo-ry be to thee, to thee, O Lord, O
full of the maj-es-ty of thy glo-ry. Glo-ry be to thee, O

Lord most high-glo-ry be to thee, O Lord most high. A-men.

852.

SANCTUS.

J. S. GEIKIE.

Ho-ly, ho-ly, ho-ly Lord God of sa-ba-oth, of sa-ba-oth:

p heav'n and earth are full of the maj-es-ty of thy glo-ry--*f* heav'n and earth are full, are full of the

pp maj-es-ty of thy glo-ry. Ho-ly, ho-ly, ho-ly Lord God of sa-ba-oth.

853.

SANCTUS.

ORLANDO GIBBONS, MUA. Doc. Ob. 1625.

Ho - ly, ho - ly, ho - ly Lord God of hosts: heav'n and earth are full of the maj - es - ty of thy

thy - ry. Glo - ry be to thee, O Lord most high. A - - men.

854.

SANCTUS.

From the German.
Adapted by T. L. HATZLV.

Ho - ly, ho - ly, ho - ly Lord God of sa - ba - oth: all the

earth doth wor - ship thee, the Fa - ther, the Fa - ther ev - er -

last - ing. Heav'n and earth are full, are full of thy glo - ry. Ho - ly,

ho - ly, ho - ly Lord God of hosts. A - men, A - men, A - men.

855.

SANCTUS.

From W. A. MOZART.

Adagio. *f* Ho - ly Lord God of Sa - ba -
 Ho - ly, ho - ly, ho - ly, ho - ly: *p* Ho - - ly, Ho - ly Lord
 Ho - - ly,

oth - ho - ly Lord God of Sa - ba - oth -
 ho God of Sa - ba - oth - ho - ly, ho - ly, Lord - ho - ly, ho - ly,
 ho - - ly, ho - - ly, ho - ly Lord -

mf God of Sa - ba - oth. *p* Ho - ly, ho - ly, ho - ly, ho - ly,

ho - ly, ho - ly Lord - ho - ly, ho - ly, ho - ly Lord.

Moderato.
 Glo - ry to thee, O Lord most high. Glo - ry to thee, O

Adagio.
 Lord most high. A - men. A - men.

f We praise thee, O God: we ac-know-ledge thee to be the Lord. *mf* All the

earth doth wor-ship thee, the Fa-ther ev-er-last-ing.

All the earth doth wor-ship thee, the Fa-ther ev-er-last-ing. To thee all

An-gels cry a-loud: the Heav'ns, and all the Pow'rs there-in. To thee Cher-u-

bin, and Ser-a-phim, con-tin-u-al-ly do cry, Ho-ly, ho-ly, ho-ly, ho-ly, Lord God of Sa-ba-

oth, of Sa-ba-oth; Heav'n and earth are full of the Maj-es-ty of thy

Sa-ba-oth; Heav'n and earth are full of the Maj-es-ty

of thy Glo-ry. The glo-ri-ous com-pa-ny of the A-pos-tles praise . . .

TE DEUM LAUDAMUS.

thee. The good - ly fel - low - ship of the Pro - phets praise thee. The no - ble

ar - my of Mar - tyrs praise thee. The ho - ly Church through - out all the world doth ac -

know - ledge thee; The Fa - ther of an in - fi - nite Maj - es - ty; Thine hon - our -

a - ble, true, and on - ly Son; Al - so the Ho - ly Ghost, the Com - fort - er.

Thou art the King of Glo - ry, O . . .
 Thou art the King of Glo - ry, O . . . Christ, O Christ.

Thou art the ev - er - last - ing Son of the Fa - ther. When thou took'st up - on thee to de -

TE DEUM LAUDAMUS.

liv - er man, thou didst not ab-hor the Vir - gin's womb. When thou hadst o-ver-come the

sharp-ness of death, thou didst o - pen the King-dom of Heav'n to all be - liev - ers. Thou

sit - test at the right hand of God, in the Glo - ry of the Fa - ther. We be -

lieve that thou shalt come to be our Judge. We there-fore pray thee, help thy

ser-vants, whom thou hast re-deem-ed with thy pre - cious blood. Make them

to be num-ber'd with thy Saints in glo - ry ev - er - last - ing.

TE DEUM LAUDAMUS.

O Lord, save thy peo-ple, and bless, bless thine her - i - tage. Gov - ern them, and lift them up

lift them up for ev - er. Day . by day we mag-ni - fy thee; And we wor-ship

thy Name ev - er, world with - out end. Vouch - safe, O Lord, to keep us this day with -

O Lord, have mer - cy up - on us, have mer - cy
out sin. O Lord, have mer - cy up - on us, have mer - cy up - on us. O

. Lord, let thy mer - cy light - en up - on us, as our trust is in thee.

O Lord, in thee have I trust - ed: let me nev - er be con - found - - - ed.

ORGAN. *f*

We praise thee, O God: we ac - know-ledge thee to be the Lord.

All the earth doth wor-ship thee, the Fa - ther ev - er - last - ing. To thee all An - gels

cry a - loud: the Heav'n's, and all the Pow'rs there-in. To thee Cher-u-bin and

Ser-a-phin con-tin-u-al-ly do cry, Ho - ly, ho - ly, ho - ly, Lord God of Sa - baoth;

Heav'n and earth are full of the Maj - es - ty of thy Glo - - ry.

ORGAN. *mp* *f* *mp*

The glor-ious-oom-pa-ny of the A - pos-tles praise thee. The good - ly fel-low-ship

* For five voices: the second treble sings as first treble when no separate note is given.

TE DEUM LAUDAMUS.

of the Pro-phets praise thee. The no - - ble ar - my of Mar - tyrs praise thee. The

ho - ly Church through-out all the world doth ac - know - ledge thee; The

Fa - ther of an in - fi - nite Ma - jes - ty; Thine hon - our - a - ble, true, and on - ly

Son; Al - so the Ho - ly Ghost, the Com - - fort - er.

Thou art the King of Glo - ry, O Christ. Thou art the ev - er - last - ing Son of the

Fa - ther. When thou took'st up - on thee to de - liv - er man, thou didst not ab - hor the

TE DEUM LAUDAMUS.

Vir-gin's womb. When thou hadst ov-er-come the sharp-ness of death, thou didst o - pen the King-dom of

Heav'n to all be - liev - ers. Thou sit-test at the right hand of God, in the Glo - ry

of the Fa - ther. We be-lieve that thou shalt come to be our Judge. We

there-fore pray thee, help thy ser-vants whom thou hast re-deem - ed with thy pre-cious

blood. Make them to be num-ber'd with thy Saints in glo - ry ev - er - last - ing.

O Lord, save thy peo - ple and bless thine her - i - tage.

TE DEUM LAUDAMUS.

Gov - ern them, and lift them up for ev - er. Day by day we mag - ni - fy thee; And we

wor - ship thy Name ev - er, world with - out end. Vouch - safe, O Lord, to keep us this day

with - out sin. O Lord, have mer - cy up - on us, have mer - cy up - on us. O

Lord, let thy mer - cy light - en up - on us, as our trust, . our trust is in

thee. O Lord, in thee, in thee have I trust - ed; let me

nev - er, let me nev - er be con - found - - ed.

858.

TE DEUM LAUDAMUS. JAMES NARES, Mus. Doc. 1715-1783.

We praise thee, O God— We praise thee, O God: we ac-know-ledge thee to be the

Lord. All the earth doth wor-ship thee, the Fa-ther ev - er - last - ing. To thee all

An - gels cry a - loud: the Heav'ns, and all the Pow'rs there - in. To thee Cher-u - bin, and Ser - a -

phn, con-tin-u-al - ly do cry, Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba -

oth; Heav'n and earth are full of the Maj-es-ty of thy Glo - ry. The glo-ri-ous com-pa-ny

of the A-pos-tles praise thee. The good - ly fel-low-ship of the Pro-phet's praise thee. The

TE DEUM LAUDAMUS.

no - ble ar - my of Mar - tyrs praise thee. The ho - ly Church through-out all the

world doth ac-know-ledge thee; The Fa - ther of an in-fi-nite Maj-es-ty; Thine hon-our-a-ble, true, and

Thou art the King of Glo-ry, O Christ.
on - ly Son; Al - so the Ho - ly Ghost, the Com - fort - er. Thou art the King of Glo - ry, O Christ.

Thou art the ev - er - last - ing Son of the Fa - ther. When thou took'st up - on thee to de - liv - er

man, thou didst not ab - hor the Vir - gin's womb. When thou hadst o - ver - come the sharp - ness of

death, thou didst o - pen the King - dom of Heav'n to all be - liev - ers.

TE DEUM LAUDAMUS.

Thou sit-test at the right hand of God, in the Glo - ry of the Fa - ther.

Slow.

We be-lieve that thou shalt come to be our Judge. We there-fore pray thee,

help thy ser-vants, whom thou hast re-deem'd with thy pre-cious blood.

Faster.

Make them to be num-ber'd with thy Saints in glo-ry ev-er-last-ing, in

glo-ry ev-er-last-ing, ev-er-last-ing. O Lord, save thy

peo-ple, and bless thine her-i-tage. Gov-ern them, and lift them up for ev-er,

TE DEUM LAUDAMUS.

lift them up for ev - er. Day by day we mag-ni - fy thee, we mag-ni - fy thee ;

And we wor-ship thy Name ev - er, we wor-ship thy Name ev - er, world with-out end.

Vouch-safe, O Lord, to keep us this day with - out sin. O Lord, have

mer - cy, have mer - cy up - on us, have mer - cy up - on us. O Lord, let thy

mer - cy light - en up - on us, as our trust, our trust is in thee.

O Lord, in thee have I trust - ed ; let me nev-er,nev-er be con-found - ed.

METRICAL ANTHEMS, ETC.

859.

O LORD, MY STRENGTH.

From AUDEB. 1780-1871.

Adagio.

TREBLE and ALTO.

TENOR and BASS.

O Lord, my strength, to thee I pray; Turn not thou thine ear a-way—

O Lord, my strength, to thee I pray; Turn not thou thine ear a-way:

Grant me, Lord, thy love to share; Feed me with a shep-herd's care.

Thou my rock and for-tress art; Thou the ref-uge

of my heart. O Lord, my strength, to thee I pray

Adagio. Ho-ly Fa-ther,
For thy grace we

mp *pp* *mp* *cres.*

Ho - ly Fa - ther, we a - dore thee, we a - dore thee, All thy love, thy love
For thy grace we bow be - fore thee, bow be - fore thee, In thy Son's, thy Son's

and
pre. Hear us, bless-ed

mp

and care pro-claim; } Hear us, bless-ed Fount of mer-cy; Hear us, Fa-ther, we im-
pre-vail-ing name. }

we im-plore thee;

plote thee: From . . all sin our lives re-claim. Hear us.

Allegro maestoso.

f *p*

All thy saints shall bless thee, thy saints . shall bless thee— All, who wait on earth, or

cres.

f

rest in heav'n, who wait on earth, or rest in heav'n. Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah, A - - - men.

861. O LORD, IN THEE IS ALL MY TRUST. THOMAS CAUSTON. 1550.

my
Give ear un - to my cry:

Bow down thy ho - ly eye.
Re - fuse me not, that am un - just; Bow down, bow down thy ho - ly eye.
Re - fuse me not, that am un - just; Bow down, bow down thy ho - ly eye.

862. SLOW. JESUS, WORD OF GOD INCARNATE. CH. GOUNOD.

Instrument *p*
Je - sus, Word of God in - car - nate, Of the

Vir - gin moth - er born, On the cross thy sa - cred Bo - dy For us men with nails was torn:

orec. *p* *f*
Cleanse us in the sa - cred foun - tain O - pen'd in thy pier - ced side; Feed us with thy Bo - dy

f *p* *orec.* *f*
brok - en - Brok - en in death's ag - o - ny. Je - sus, hear us; O Je - sus, save us; Je - sus, O Je - sus, hear us; O Je - sus, save us; Je - sus,

JESUS, WORD OF GOD INCARNATE.

Musical score for the first system, featuring a treble and bass clef with a key signature of two flats and a common time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. Dynamics include *p*, *crec.*, and *ff*.

Sav-iour, hear our sup-pli-ca-tion. O grant us, Lord, thy mer-cy-O grant us, Lord, thy mer-cy-O grant us, O

Musical score for the second system, continuing the melody and accompaniment. Dynamics include *dim.*, *p*, *pp*, and *ppp*. The lyrics "A - men" are repeated multiple times.

grant us, Lord, thy mer - cy. A - - men, . A - - men, - A - - men, .

863. THOU SOVEREIGN LORD OF EARTH. From F. J. HAYDN. 1732-1809.

Musical score for the first system, featuring a treble and bass clef with a key signature of two flats and a 3/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

1. Thou Sov'-reign Lord of earth and skies, Su-preme-ly good, su-preme-ly wise, }
Fix thou the place of our a-bode; But may we still live near to God. }

Musical score for the second system, continuing the melody and accompaniment.

Wher-e'er our dwell-ing shall be found, We will thy throne of grace sur-round;

Musical score for the third system, continuing the melody and accompaniment.

An al-tar to thy name will raise, With sac-ri-fice of pray'r and praise.

2 With faith and with devotion, Lord,
Teach us each day to hear thy Word;
Grant us thy light to learn thy will,
And strength our duties to fulfil.

Our circle with thy presence bless;
Keep out each root of bitterness;
And may to each the last remove
Be to the mansions of thy love.

IN HARMONY.
After each verse.

Angels of Je-sus, an-gels of light, Sing-ing to wel-come the pil-grims of the night! A - men.

- | | | |
|--------------------------------|---|---|
| HARMONY. | { | <p>1 Hark, hark, my soul! angelic songs are swelling
O'er Earth's green fields and Ocean's wave-beat shore;
How sweet the truth those bless'd strains are telling
Of that new life when sin shall be no more!
Angels of Jesus, angels of light,
Singing to welcome the pilgrims of the night!</p> |
| MELODY.
Treble voices only. | { | <p>2 Onward we go; for still we hear them singing—
"Come, weary souls, for Jesus bids you come!"
And, through the dark its echoes sweetly ringing,
The music of the gospel leads us home.</p> |
| MELODY.
Male voices only. | { | <p>3 Far, far away, like bells at evening pealing,
The voice of Jesus sounds o'er land and sea;
And laden souls, by thousands meekly stealing,
Kind Shepherd, turn their weary steps to thee.</p> |
| MELODY.
Treble voices only. | { | <p>4 Rest comes at length: though life be long and dreary,
The day must dawn, and darksome night be past;
Faith's journey ends in welcome to the weary,
And heaven, the heart's true home, will come at last.</p> |
| HARMONY. | { | <p>5 Angels, sing on!—your faithful watches keeping,
Sing us sweet fragments of the songs above;
Till morning's joy shall end the night of weeping,
And life's long shadow break in cloudless love.
Angels of Jesus, angels of light,
Singing to welcome the pilgrims of the night! Amen.</p> |

A cas - tle is our God, a tow'r, A shield, and trus - ty wea - pon;

He sav - eth us by His strong pow'r From all the ills that hap - pen.

The Old Arch-fiend, I trow, Is in good ear - nest now; Great might and cun - ning

are His pan - op - ly of war, — On earth there is none like him.

- 1 A castle is our God, a tower,
A shield, and trusty weapon;
He saveth us by His strong power
From all the ills that happen.
The Old Arch-fiend, I trow,
Is in good earnest now;
Great might and cunning are
His panoply of war, —
On earth there is none like him.
- 2 Stood we alone in our own might,
Full sure were we of losing:
For us the one true Man doth fight —
The Man of God's own choosing.
Dost thou inquire His name?
Christ Jesus we proclaim,
The God who armies guides;
There is no God besides, —
In every field He triumphs.

- 3 What though the world should swarm with fiends
Eager to tear and rend us?
We will not fear; if God befriends,
Success shall yet attend us.
The prince who rules below
No harm can do us, though
He looks so fierce and grim;
For Christ hath judged him, —
A little word can slay him.
- 4 Leave us they must Thy blessed Word,
For which no thanks they merit;
With us abideth still the Lord,
His gifts and Holy Spirit.
Take, if they will, our life,
Goods, honour, child, and wife;
We freely let them go!
They profit not the foe, —
With us remains the kingdom.

866. ("Alla Trinita besta.") **MAY THE GRACE OF CHRIST.** *Laudi Spirituali.* 1546.

The first system of music consists of a treble and bass staff. The treble staff begins with a piano (*p*) dynamic marking. The music is in a 2/4 time signature with a key signature of one flat (B-flat).

May the grace of Christ the Sav - iour, And the Fa - ther's bound - less love,

The second system of music continues the melody. It includes a *cres.* (crescendo) marking and a *pp* (pianissimo) dynamic marking. The bass staff continues with a steady accompaniment.

With the Ho - ly Spir - it's fa - vour, Rest up - on us from a - bove.

The third system of music continues the melody. It includes a *cres.* (crescendo) marking and a *pp* (pianissimo) dynamic marking. The music concludes with a double bar line.

Thus may we a - bide in un - ion With each oth - er, and the Lord;

The fourth system of music continues the melody. It includes a *mf* (mezzo-forte) dynamic marking and a *pp* (pianissimo) dynamic marking. The music concludes with a double bar line.

And pos - sess, in sweet com - mun - ion, Joys which earth can - not af - ford.

867. **DISMISSION.** From H. G. NÄGELI. 1773-1836. Adapted by WALTER HARVEY.

The first system of music for 'Dismission' consists of a treble and bass staff. The treble staff begins with a piano (*p*) dynamic marking. The music is in a 3/4 time signature with a key signature of one sharp (F-sharp).

Dis - miss us with thy bless - ing, Lord; Help us to feed up - on thy word: All
Though we are gull - ty, thou art good; Wash all our works in Je - sus' blood: Give

The second system of music continues the melody. It includes a *p* (piano) dynamic marking. The music concludes with a double bar line.

that has been a - miss for - give; And let thy truth with - in us live. A - men.
ev - ry bur - den'd soul re - lease; And bid us all de - part in peace.

868.

DISMISSION.

Old Church Melody.

Musical notation for the first system of 'DISMISSION.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte).

Lord, dis - miss us with thy bless - ing, Fill our hearts with joy and peace:

Musical notation for the second system of 'DISMISSION.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte).

Lord, im - prove us, when con - fess - ing All thy love and all thy grace.

Musical notation for the third system of 'DISMISSION.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. Dynamics include *f* (forte).

Hal - le - lu - iah, hal - le - lu - iah, hal - le - lu - iah. A - men.

Musical notation for the fourth system of 'DISMISSION.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. Dynamics include *mf* (mezzo-forte) and *crec.* (crescendo).

O re - fresh us with thy bless - ing; O re - fresh us with thy grace.

869. ("Adeste fideles.") O COME, ALL YE FAITHFUL. JOHN READING. 1690-1768.

Musical notation for the first system of 'O COME, ALL YE FAITHFUL.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody is written in the treble staff, and the accompaniment is in the bass staff.

O come, all ye faith - ful, Joy - ful - ly tri - umph - ant, To Beth - le - hem has - ten now with glad ac - cord;

Musical notation for the second system of 'O COME, ALL YE FAITHFUL.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody is written in the treble staff, and the accompaniment is in the bass staff. Dynamics include *mf* (mezzo-forte).

Lo! in a man - ger Lies the King of an - gels: O come, let us a - dore him—O

O COME, ALL YE FAITHFUL.



come, let us a - dore him—O come, let us a - dore him, Christ the Lord!

2 Though true God of true God,
Light of Light Eternal,
The womb of a virgin he hath not abhorred;
Son of the Father,
Not made, but begotten:
O come, let us adore him, Christ the Lord!

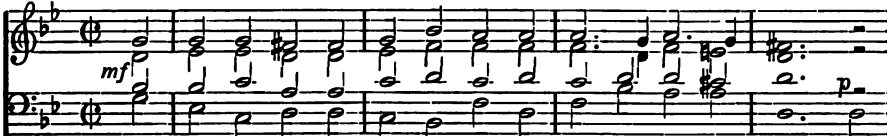
3 Raise, raise, choirs of angels,
Songs of loudest triumph!
Through heav'n's high arches be your praises poured!

Now to our God be
Glory in the highest:
O come, let us adore him, Christ the Lord!

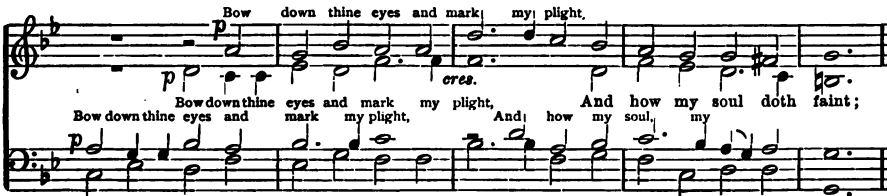
4 Amen! Lord, we bless thee,
Born for our salvation;
O Jesu, for ever be thy name adored!
Word of the Father,
Late in flesh appearing:
O come, let us adore him, Christ the Lord!

870.

I CALL AND CRY TO THEE, O LORD. DR. CHRISTOPHER TYK.



I call and cry to thee, O Lord; Give ear un - to my plaint: Bow



Bow down thine eyes and mark my plight,
Bow down thine eyes and mark my plight, my plight, And how my soul doth faint;
Bow down thine eyes and mark my plight, And how my soul, my
down thine eyes and mark my plight, And how my soul,



For I have ma - ny ways of - fend - ed thee, of - fend - ed thee. For -



For - get my wick - ed - ness,
For - get my wick - ed - ness, O Lord, for - get, O Lord, I be - seech thee.
get my wick - ed - ness, O Lord, for - get,

871. (Ps. xcvi. 1, 2.) **O COME, LET US SING TO THE LORD.** DR. CHRISTOPHER TTY.

O come, let us sing to the Lord: Come, let us ev - ry

A joy - ful noise make to the
 one A joy - ful noise make to the Rock Of our, the Rock Of
 A joy - ful noise make to the Rock, make to the

Rock,
 our,
 our,
 Rock Of our sal - va - tion. Let us be - fore his pres - ence

Let
 come With praise and thank - ful voice; Let us sing psalms to him with grace, to
 Let us sing psalms to him with

us sing psalms to him with grace,
 him him with grace, And make a joy - ful noise, And make a joy - ful noise.
 grace, And make a joy - ful noise,

872. (Ps. cxxv. 1, 2.) **THEY IN THE LORD THAT FIRMLY TRUST.**

May also be sung to the foregoing music.

They in the Lord that firmly trust
 Shall be like Sion hill,
 Which at no time can be remov'd,
 But standeth ever still.

As round about Jerusalem
 The mountains stand alway
 The Lord his folk doth compass so
 From henceforth and for aye

873.

HOLY IS THE LORD OUR GOD.

G. J. VOGLER. 1749-1816.

Adagio.

Ho - ly, ho - ly, ho - ly is the Lord our God, Glor-ious in his

high a - bode: An - gels praise the heav'n - ly King, Men on earth his glo - ry sing:

Ho - ly, ho - ly, ho - ly is the Lord our God.

An - gels praise the heav'n - ly King, Men on earth his glo - ry sing -

An - gels praise the heav'n - ly King, Men on earth his glo - ry sing:

Ho - ly, ho - ly, ho - ly is the Lord our God.

593

Praise God, from whom all bless - ings flow ; Praise him,

Praise him a -
praise him, praise him, all crea-tures here be - low ;

bove, praise him a - bove, ye heav'n - ly host ;

Praise him a - bove, praise him a - bove, ye heav'n - ly host ;

Fa - ther, Son, and Ho - ly Ghost— Fa - ther, Son, and

Ho - ly Ghost— Praise him a - bove, praise him a - bove, ye

Praise him a - bove, praise him a -

heav'n - ly host ; Praise Fa - ther, Son, and Ho - ly Ghost.

bove, ye heav'n - ly host ; Praise Fa - ther, Son, and Ho - ly Ghost.

PROSE ANTHEMS,

With Instrumental Accompaniment.

875.

(John vii. 54.)
(Numb. xxiv. 17.)
(Isa. xxvi. 4.)

I SHALL SEE HIM, BUT NOT NOW.

WM. SPARK, Mus. Doc

TREBLE
and
ALTO.

Moderato e marcato. *mf*

A-bra-ham fore-saw the gos-pel day, and was glad.

TENOR
and
BASS.

mf

ORGAN.

mf
Diaps. 8 ft.
gt. org.
coupled to swell.

FOUR VOICES.

poco rit. *pp* *Adagio e espressivo.*

And Ba-lsam pro-phe-sied of the Mes-si-ah, say-ing: I shall see him, but not now;

poco rit. *pp*

poco rit.

Repeat in Chorus.

p

I shall be-hold him, but not nigh—I shall see him, but not now; I shall be-hold him, but not nigh.

I SHALL SEE HIM, BUT NOT NOW.

Allegro spiritoso.

There shall come a Star out of Ja-cob, and a Scep - tre shall rise out of Is-rael, and shall

f

For.

smite all the cor - ners of Mo - - - ab, and de - stroy all the chil - dren of

Sheth— and de - stroy all the chil - dren of Sheth, de - stroy all the chil - dren of

dim.

dim.

de - stroy

dim.

I SHALL SEE HIM, BUT NOT NOW.

p poco ral.

Sheth, the chil dren of Sheth.

P *ral.*

Slentando.

dim. *p* *ral.* *mp*

A dagio e espressivo.

I shall see him, but not now; I shall be-hold him,

pp *pp*

but not nigh— I shall see him, but not now; I shall be-hold him, but not nigh.

p *p*

I SHALL SEE HIM, BUT NOT NOW

Allegro spiritoso.

Trust ye in the Lord, in the Lord Je - ho - vah; for, in the Lord Je -

f *mf* *mf* *mf*

f *p*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "Trust ye in the Lord, in the Lord Je - ho - vah; for, in the Lord Je -". The bottom staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp. It features a strong bass line with chords and moving lines. Dynamics include *f* (forte) and *mf* (mezzo-forte). The tempo is marked *Allegro spiritoso*.

ho - vah is ev - er - last - ing strength - for in the

is ev - er - last - ing

mf *mf*

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with the lyrics "ho - vah is ev - er - last - ing strength - for in the". The bottom staff continues the piano accompaniment. Dynamics include *mf* (mezzo-forte). The tempo remains *Allegro spiritoso*.

Lord Je - ho - - vah is ev - er - last - ing strength.

Detailed description: This system contains the final two staves of music. The top staff concludes the vocal line with the lyrics "Lord Je - ho - - vah is ev - er - last - ing strength.". The bottom staff concludes the piano accompaniment. Dynamics include *f* (forte). The tempo remains *Allegro spiritoso*.

I SHALL SEE HIM, BUT NOT NOW.

Hal - le - lu - jah, A - - men— Hal - le - lu - jah, A - - men. Trust

p *f*

f

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G-flat major, 4/4 time, with lyrics 'Hal - le - lu - jah, A - - men— Hal - le - lu - jah, A - - men. Trust'. The bottom staff is a piano accompaniment. Dynamics include piano (*p*) and forte (*f*).

ye in the Lord, in the Lord Je - ho - vah— trust ye in the Lord!

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with lyrics 'ye in the Lord, in the Lord Je - ho - vah— trust ye in the Lord!'. The bottom staff continues the piano accompaniment. Dynamics include piano (*p*) and forte (*f*).

for in the Lord Je - ho - vah is ev - er - last - ing strength— for

ff *ff*

ff marcato.

Detailed description: This system contains the final two staves of music. The top staff continues the vocal line with lyrics 'for in the Lord Je - ho - vah is ev - er - last - ing strength— for'. The bottom staff continues the piano accompaniment. Dynamics include fortissimo (*ff*) and fortissimo marcato (*ff marcato.*).

I SHALL SEE HIM, BUT NOT NOW.

in the Lord Je - ho - vah is ev - er - last - ing strength. Hal -

le - lu - jah, Hal - le - lu - jah, A - - - - - men. Trust . ye in the

Full org.

Lord. Hal - le - lu - jah, A - - - - - men - Hal - le - lu - jah, A - - - - - men.

876. (1 Kings viii. 23-30.) **HEAR THE VOICE AND PRAYER.** J. L. HOPKINS, Mus. Doc.

Hear the voice and pray'r of thy ser-vants, hear the voice and pray'r of thy ser-vants,

which they make be-fore thee this day: that thine eyes may be o-pen to-ward this

house, to-ward this house day and night, day and night, ev-en to-ward this

HEAR THE VOICE AND PRAYER.

en to-ward this place, *dim.*
place, ev - en to-ward this place, ev - en to-ward this place, of which thou hast said, My
dim.
to - ward

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. It begins with the lyrics 'en to-ward this place,' followed by a measure of rest, then 'place, ev - en to-ward this place, ev - en to-ward this place, of which thou hast said, My' and ends with 'to - ward'. The piano accompaniment is written in two staves (treble and bass clefs) and provides harmonic support for the vocal line. Dynamics include *dim.* and *Red.*

cres. *f* *dim.* *p*
name shall be there, my name shall be there. . . . And when thou hear-est, have mer-cy up-
cres. *f* *dim.* *p*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has lyrics 'name shall be there, my name shall be there. . . . And when thou hear-est, have mer-cy up-'. The piano accompaniment continues with harmonic support. Dynamics include *cres.*, *f*, *dim.*, and *p*.

on them, have mer - cy, have mer - cy, have mer - cy up - on them.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has lyrics 'on them, have mer - cy, have mer - cy, have mer - cy up - on them.'. The piano accompaniment continues with harmonic support. Dynamics include *cres.*, *f*, and *dim.*

877. (1 Chron. xxix. 10-13.) **BLESSED BE THOU, LORD GOD.** JAMES KENT. 1700-1776.

Bless - ed, bless-ed be thou, Lord God of Is - ra - el our fa - ther— bless - ed,

Full.

svca.

bless - ed be thou, Lord God of Is - ra - el our fa - ther, for ev - er and ev - er, for ev - er and

bless - ed, bless - ed,

ed.

ev - er— bless - ed, bless-ed be thou, Lord God of Is - ra - el our fa - ther, for

ed.

BLESSED BE THOU, LORD GOD

ev - er, for ev - er, for ev - er and ev - er— bless - ed, bless-ed be thou. Lord God of
bless - ed, for ev - er and ev - er—

for ev - er and ev - er, for ev - er,
Is - ra - el our fa - ther, for bless - ed, for ev - er, for ev - er, for ev - er and
bless - ed, for ev - er and ev - er,

for ev - er and ev - er,
ev - er— bless - ed, bless - ed be thou, for ev - er and ev - er, for ev - er and ev - er.
bless - ed, for ev - er and ev - er,

BLESSED BE THOU, LORD GOD.

FOUR VOICES.

Thine, O Lord, O Lord, is the great-ness—

Thine, O Lord, O Lord, ^{thine} is the great-ness—

Soft.

Without Ped. Bass.

Thine, O Lord, O Lord, is the great-ness, and the pow'r, and the glo-ry.

and the vic-to-ry, and the maj-es-ty, the vic-to-ry and maj-es-ty— thine, O

BLESSED BE THOU, LORD GOD.

Lord, thine, O Lord, is the great-ness, and the pow'r, is the great-ness, and the pow'r, and the glo-ry, and the

brca.

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "Lord, thine, O Lord, is the great-ness, and the pow'r, is the great-ness, and the pow'r, and the glo-ry, and the". The piano part features a steady accompaniment with chords and moving lines in both hands.

vic-to-ry, and the maj-es-ty, the maj-es-ty: 'for all that is in the heav'n, . in the heav'n

for all that is

This system contains the next two staves of music. The lyrics continue: "vic-to-ry, and the maj-es-ty, the maj-es-ty: 'for all that is in the heav'n, . in the heav'n" and "for all that is". The musical notation continues with the vocal line and piano accompaniment.

and the earth are thine; thine is the king-dom, thine is the king-dom, O Lord, and

This system contains the final two staves of music. The lyrics conclude: "and the earth are thine; thine is the king-dom, thine is the king-dom, O Lord, and". The musical notation continues with the vocal line and piano accompaniment.

BLESSED BE THOU, LORD GOD.

thou art ex - alt - ed as head o - ver all, as head o - ver all, as head, as head o - ver all.

o - ver.

svcs.

Detailed description: This system contains the first musical phrase. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a 'svcs.' (sustained) marking. The key signature is one flat (B-flat), and the time signature is common time (C).

TWO TREBLE VOICES.

Both rich-es and hon-our come of thee, come . of thee, rich-es and hon-our come

Soft.

Detailed description: This system is for two treble voices. The lyrics are split across two lines. The piano accompaniment is marked 'Soft.' The key signature remains one flat, and the time signature is common time.

of thee, and thou reign - est, thou reign - est, thou reign - est o - ver all ;

608

Detailed description: This system continues the vocal lines and piano accompaniment. The lyrics are split across two lines. The piano part features a prominent bass line with sustained notes. The key signature is one flat, and the time signature is common time.

BLESSED BE THOU, LORD GOD

and in thine hand is pow'r, is pow'r and might; and in thine
hand, in thine hand and

hand it is to make great, to make great, and to give strength un - to all.
in thine hand it is to make great, and to give strength un - to all.

CHORUS.

Now there-fore, our God, we thank thee, we thank thee, we thank thee, we thank thee, O
God.

Full.

Pedals Sw.

BLESSED BE THOU, LORD GOD.

we thank thee, and praise . . . thy glo . . . ious name—

God, and praise . . . thy glor . . . ious name— we thank thee, and praise . . . we thank thee, we thank thee, and

we thank thee, and praise . . . thy name, and praise . . . thy name, glor . . . ious and name— we thank thee, and praise thy name— name— we thank thee, we thank thee, and praise thy praise . . . thy name— we thank thee,

we thank thee, we thank thee, and name— we thank thee, and praise we thank thee, and praise . . . thy name— we thank thee, we thy name— we thank thee, and praise . . . thy name—

BLESSED BE THOU, LORD GOD.

praise thy glor - ious name - we thank thee, we thank thee,
and praise thy glor - ious name - we
thank thee, we thank thee, and praise thy glor - ious name -
we thank thee, we thank thee, and praise thy

svca.

and praise
thank thee, and we praise thank thee, and praise thy glor - ious name, thy glor - ious name - we thank thee, we
glor - ious name, and praise thy name,

svca.

Slow.
thank thee, O God, we thank thee, we thank thee, O God, and praise thy glor - ious name.

Slow.

Moderato.

mf

My God, my God, look up - on me, look up - on me: why hast

Moderato.

mf

St. Diapasons and Principal.

thou for - sak-en me, why hast thou for - sak-en me, and art so far from my

and from the words of my . . . com-plaint, the words
 health, and from the words of my . . . com - plaint, the words
 and from the words of my com-plaint, and from the words of my com-plaint, the words of my com -
 and from the words of my com-plaint, the words of my com - plaint, and

MY GOD, LOOK UPON ME.

and from the words of my com-plaint, the words
 p *mf*
 plaint, land from the words of my com-plaint, *mf* the words
 and from the words of my com-plaint, the words of my com-plaint?
 from the words of my com-plaint, the words of my com-plaint.

TWO TREBLE VOICES.

Andante.
 O my God, I cry in the day-time, but thou hear-est not;
Andante.
 Soft
 O my

but thou hear-est not, but
 God, I cry in the day-time, but thou hear-est not,

MY GOD, LOOK UPON ME.

thou hear-est not; and in the night sea-son al - so I take no rest,

and in the night sea-son al - - so I . . . take no rest, I

p

This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in a key with two flats (B-flat and E-flat) and a common time signature. The piano accompaniment consists of two staves (treble and bass clef). The lyrics are: 'thou hear-est not; and in the night sea-son al - so I take no rest, and in the night sea-son al - - so I . . . take no rest, I'. A piano dynamic marking (*p*) is placed above the second vocal staff.

take no rest, I take no rest— al-so I take, I take no rest, I

p *p*

This system contains the second two vocal staves and the piano accompaniment. The lyrics are: 'take no rest, I take no rest— al-so I take, I take no rest, I'. There are two piano dynamic markings (*p*) above the vocal staves.

take no rest, I take no rest— al-so I take, I take no rest.

f *pp* *p* *f* *pp*

This system contains the final two vocal staves and the piano accompaniment. The lyrics are: 'take no rest, I take no rest— al-so I take, I take no rest.'. There are five dynamic markings: *f* (forte) above the first vocal staff, *pp* (pianissimo) above the second vocal staff, *p* (piano) below the first vocal staff, *f* (forte) below the second vocal staff, and *pp* (pianissimo) below the second vocal staff.

MY GOD, LOOK UPON ME.

CHORUS.

But thou con - tin - u - est ho - ly, O thou wor - ship of Is - ra -

f

Pedals 5ves.

el - thou con - tin - u - est ho - ly, O thou wor - ship of

5ves.

Is - ra - el, O thou wor - ship of Is - ra - el.

615

The Lord is my shep - herd; I shall not want. The Lord is my
I shall

p

shep-herd; I shall. I shall not want. He mak-eth me to lie down in green
He mak - - - eth me to lie down in green

cres. *f*

pas - tures: he lead-eth me, he lead-eth me be - side the still wa - ters. He re -

p

THE LORD IS MY SHEPHERD.

stor - eth, re - stor - eth my soul: he lead-eth me in the paths, the paths of

mf

mf

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "stor - eth, re - stor - eth my soul: he lead-eth me in the paths, the paths of". Dynamic markings include *mf* above the vocal line and *mf* below the piano line.

right-ous-ness for his name's sake, his name's sake. Yea, though I

p

mf

This system contains the third and fourth staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are: "right-ous-ness for his name's sake, his name's sake. Yea, though I". Dynamic markings include *p* below the piano line and *mf* below the piano line.

walk through the val-ley of the sha-dow of death— yea, though I walk through the val-ley

f

f

This system contains the fifth and sixth staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are: "walk through the val-ley of the sha-dow of death— yea, though I walk through the val-ley". Dynamic markings include *f* below the piano line and *f* below the piano line.

THE LORD IS MY SHEPHERD

of the sha - dow of death, I will fear no ev - il: for thou art with me; thy
for thou

This system contains the first two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment.

rod and thy staff, thy rod and thy staff, thy rod and thy staff they

This system contains the second and third systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment.

com - fort me, they com - fort me. Sure - ly, sure - ly

mf *p*

This system contains the fourth and fifth systems of music. The top system features a vocal line with lyrics and dynamic markings (*mf*, *p*) and a piano accompaniment. The bottom system continues the piano accompaniment.

THE LORD IS MY SHEPHERD.

good - ness and mer - cy shall fol - low me all the days of my life: and I will

This system contains the first two systems of music. The vocal line (top) begins with the lyrics 'good - ness and mer - cy shall fol - low me all the days of my life: and I will'. The piano accompaniment (bottom) features a steady eighth-note bass line and chords in the right hand.

dwel - in the house of the Lord for ev - er - I will dwell in the house of the

This system contains the third and fourth systems of music. The vocal line continues with 'dwel - in the house of the Lord for ev - er - I will dwell in the house of the'. The piano accompaniment includes dynamic markings such as *f*, *p*, and *acc.* (accrescendo).

Lord for ev - er, for ev - er, for ev - er - er.

This system contains the fifth and sixth systems of music. The vocal line repeats the phrase 'Lord for ev - er, for ev - er, for ev - er - er.' with a final fermata. The piano accompaniment features dynamic markings including *ff*, *p*, *pp*, and *rall.* (rallentando).

860. (Pa. xiv. 3; lv. 22; cviii. 4.) **CAST THY BURDEN.**

F. MENDELSSOHN-BARTHOLDY.
1808-1847.

pp Cast thy bur-den up-on the Lord, and he shall sus-tain thee: he nev-er will suf-fer the

pp *cres.* *cres.*

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a piano (*pp*) dynamic. The lyrics are "Cast thy bur-den up-on the Lord, and he shall sus-tain thee: he nev-er will suf-fer the". The middle staff is the vocal line's accompaniment, also starting with *pp*. The bottom staff is the piano accompaniment, starting with *pp* and featuring a *cres.* (crescendo) marking.

right-eous to fall: he is at thy right hand. Thy mer-cy, Lord, is great, and far a-bove the

p *cres.* *cres.*

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a piano (*p*) dynamic. The lyrics are "right-eous to fall: he is at thy right hand. Thy mer-cy, Lord, is great, and far a-bove the". The middle staff is the vocal line's accompaniment, starting with *p*. The bottom staff is the piano accompaniment, starting with *pp* and featuring a *cres.* (crescendo) marking.

heav'n. Let none be made a-sham-ed that wait up-on thee.

dim. *dim.* *p* *pp* *cres.*

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a *dim.* (diminuendo) dynamic. The lyrics are "heav'n. Let none be made a-sham-ed that wait up-on thee.". The middle staff is the vocal line's accompaniment, starting with *dim.*. The bottom staff is the piano accompaniment, starting with *pp* and featuring a *cres.* (crescendo) marking.

First system of the musical score. It consists of a vocal line (Soprano and Alto) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a piano (*p*) dynamic and includes lyrics: "I will wash my hands in in-no-cen-cy, O Lord; and so will I go, will I". The piano accompaniment features chords and moving lines in both hands, with dynamics like *p*, *cres.*, and *dim.* indicated.

Second system of the musical score. The vocal line continues with lyrics: "go to thine al-tar. I will wash my hands in in-no-cen-cy, O Lord—my". The piano accompaniment continues with similar textures, including dynamics like *p*, *cres.*, and *dim.*. The system concludes with the vocal line saying "I will wash my" and the piano accompaniment ending with a *pp.* dynamic.

Third system of the musical score. The vocal line continues with lyrics: "in-no-cen-cy, O Lord; and so will I go, dim. Lord; and so will I go, hands in in-no-cen-cy, O Lord; and so will I go to thine al-tar." The piano accompaniment concludes with a *dim.* dynamic and ends with a *p* dynamic. The system concludes with the vocal line saying "hands in in-no-cen-cy, O Lord; and so will I go to thine al-tar."

INCLINE THINE EAR TO ME.

F. H. HIMMEL. 1765-1814.
Adapted by VINCENT NOVILLA.

Andante.

Andante.

p *mf*

p *mf*

p *mf*

p *mf* *f*

mf *cres.* *f*

mf *cres.*

in - cline thine

In - cline thine ear, in - cline thine ear to me in - cline thine
in - cline thine ear,
in - cline thine

ear, in - cline thine ear to me. *mf* O Lord, make
ear, in - cline thine ear to me. O Lord, make haste to de - liv - er
in - cline thine ear to me. O Lord, make
ear to me. O Lord, make

222

INCLINE THINE EAR TO ME.

p in - cline thine ear, in - cline thine ear to me. *f*
 ma. in - cline thine ear, in - cline thine ear to me. O Lord, make
 in - cline thine ear, in - cline thine ear, in - cline thine ear to me. O Lord, make haste, make

p In - cline thine ear *f*

dim.
 haste, make haste to de - liv - er me: O save me, for thy mer - cies' sake—O save . . . me,
 haste to de - liv - er me: *dim.* save, O
 O Lord, for thy mer - cies' sake—O

dim.

save me, for thy mer - cies' sake. *pp*

pp

mf

mf

O LOVE THE LORD.

ARTHUR S. SULLIVAN.

Smoothly, and not too slow.

p

O love the Lord, all ye his saints: for the Lord pre - serv - eth

Smoothly, and not too slow.

p

re - ward . . . eth the

them that are faith - ful, and plen - and plen - teous - ly re - ward . . . eth the

cres.

cres.

re - ward - eth the proud . .

re - ward - eth the proud . .

proud . . do - er, and plen - teous - ly re - ward - eth the

re - ward - eth and

do - er, re - ward . . . eth.

O LOVE THE LORD

dim. *ac.* *er.* *f*
 proud do - er,
 plen - teous - ly re - ward - eth the proud do - er. Be
dim. *f*
 Be strong, and he shall es -

strong, and he shall es - tab - lish your heart, all ye that put your trust in the
 your trust
 tab - lish,

sempre *f* and he shall *ff*
 Lord, and he shall es - tab - lish, es - tab - lish your heart— be strong, and he shall es -
sempre f and he shall es - tab - lish your heart—
 and he shall es - tab - lish your heart,

• The small notes form the tenor part.

O LOVE THE LORD.

tab - lish your heart— be strong, be strong,
 be strong, . . . be strong, . . . be strong, and

dim. *p* O love the Lord, all ye his saints: for the
 he shall es - tab - lish your heart. The

Lord pre - serv - eth them that are faith - ful, and plen - teous - ly, and
 Lord, the Lord pre - serv - eth them that are faith - ful, and plen - teous -
 Lord pre - serv - eth them that are faith - ful,
 Lord pre - serv - eth them that are faith - ful, and plen - teous - ly, and

O LOVE THE LORD.

plen - teous - ly re - ward - eth
ly re - ward - teous - ly re - ward - eth the proud do -
fath - ful, and plen - teous - ly re - ward - eth the proud .

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the alto line, and the bottom is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time. The lyrics are: "plen - teous - ly re - ward - eth ly re - ward - teous - ly re - ward - eth the proud do - fath - ful, and plen - teous - ly re - ward - eth the proud ."

p dol.
er. O love, O love the Lord, all ye his saints - *f*
p dol.
do - er.

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle is the alto line, and the bottom is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time. The lyrics are: "er. O love, O love the Lord, all ye his saints - do - er." Dynamic markings include *p dol.*, *f*, and *p dol.*.

f O love the Lord. *p*
love the Lord. A mon.
p

The third system of the musical score consists of three staves. The top staff is the vocal line, the middle is the alto line, and the bottom is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time. The lyrics are: "O love the Lord. love the Lord. A mon." Dynamic markings include *f*, *p*, and *p*.

Allegro moderato.

f

re-joyce, re-joyce, re-joyce,

Re-joyce, re-joyce, re-joyce in the Lord— re-joyce, re-joyce, re-

Allegro moderato.

f

p ^{for}

joyce in the Lord, O ye right - eous: for it be - com - eth well the

f

p

f

p

^{for}

just, for it be - com - eth well the just, the just to be thank -

REJOICE IN THE LORD.

ful. Praise the Lord with harp, praise the Lord with harp:

Et. Diap.

Swell Bass.

This system contains the first two systems of music. The top system has a vocal line and a piano accompaniment. The second system continues the piano accompaniment with the instruction 'Et. Diap.' and 'Swell Bass.' below the bass staff.

sing prais-es un-to him, sing prais-es un-to him, sing prais-es un-to him, un-to

sing prais-es un-to him, sing prais-es un-to him, un to

sing prais-es un-to

This system contains the third and fourth systems of music. The vocal line continues with the lyrics 'sing prais-es un-to him, sing prais-es un-to him, sing prais-es un-to him, un-to' and 'sing prais-es un-to him, sing prais-es un-to him, un to'. The piano accompaniment continues with the instruction 'sing prais-es un-to' below the bass staff.

him with the lute and in-stru-ment of ten strings—praisethe Lord with harp,

Sw.

This system contains the fifth and sixth systems of music. The vocal line continues with the lyrics 'him with the lute and in-stru-ment of ten strings—praisethe Lord with harp,'. The piano accompaniment continues with the instruction 'Sw.' below the bass staff.

REJOICE IN THE LORD.

sing prais-es un-to him with the
 praise the Lord with harp: sing prais-es un-to
 sing prais-es un-to him with the
 sing prais-es, sing prais-es un-to

lute, with the
 him with the lute, the lute and in-stru-ment of ten strings— Re-
 him with the

joice, re-joice, re-joice in the Lord, O ye right-eous.

Andante, e con espressione.

First system of the musical score. It consists of a vocal line (Soprano and Alto) and a piano accompaniment (Right and Left Hand). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo and expression markings are *Andante, e con espressione.* The lyrics for this system are: "O taste and see how gra-cious the Lord is: bless-ed is the man that".

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "trust-eth in him— O taste and see, and see, taste, taste and see, taste and taste".

Third system of the musical score. It concludes the piece. The lyrics are: "see and see how gra-cious the Lord is: bless-ed is the man that trust-eth in him— O". The system includes dynamic markings of *f* (forte) and *mf* (mezzo-forte).

O TASTE AND SEE.

taste and see how gra-cious the Lord is: bless-ed is the man that trust-eth in
taste

This system contains the first two systems of music. The vocal line begins with the lyrics "taste and see how gra-cious the Lord is: bless-ed is the man that trust-eth in" and includes a "taste" instruction. The piano accompaniment features a steady bass line and a treble line with chords and moving lines.

him— O taste and see, and see, taste, taste and see, taste and see how
taste and see
see, and

This system continues the vocal line with lyrics "him— O taste and see, and see, taste, taste and see, taste and see how" and includes "taste and see" and "see, and" instructions. The piano accompaniment continues with a dynamic marking of *p*.

gra-cious the Lord is: bless-ed is the man that trust-eth in him. O fear the

This system concludes the vocal line with lyrics "gra-cious the Lord is: bless-ed is the man that trust-eth in him. O fear the". The piano accompaniment includes dynamic markings of *f* and *p*.

O TASTE AND SEE

ye . . . that are his saints: for they . . .

Lord, ye that are his saints: for they that fear him, that fear him lack no - thing.

Lord, ye that are his saints: for they

but they who seek the Lord, they who

The li-ons do lack and suf-fer hun - ger:

f

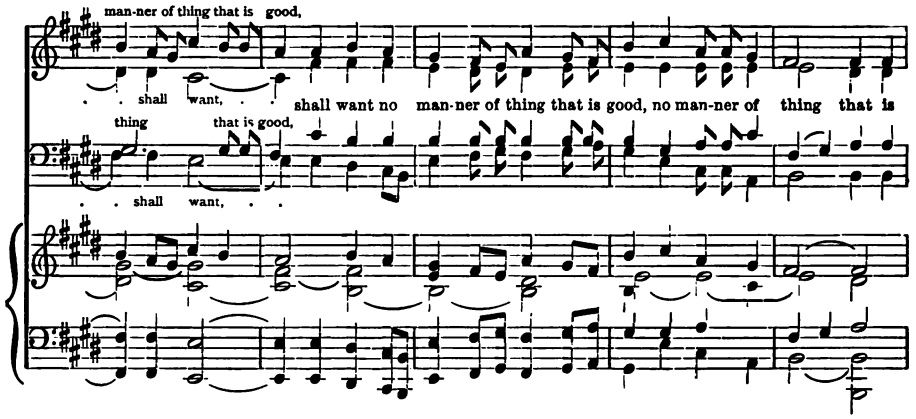
seek the Lord shall want no man - ner of thing . . . that is good, . . .

thing that is good, shall want no thing that is good, no

Lord, who seek the Lord shall want no thing . . . that is good,

O TASTE AND SEE.

man-ner of thing that is good,
shall want, shall want no man-ner of thing that is good, no man-ner of thing that is
thing that is good,
shall want,



mf
good—the li-ons do lack, and suf-fer hun-ger, the li-ons do lack, and suf-fer hun-ger:
but



f
but they who seek the Lord, they who seek the Lord . . . shall want no
they Lord, who seek the Lord shall



O TASTE AND SEE.


thing that is good, shall want no man-ner of thing that's good,
man-ner of thing that is good, . . . shall want, . . . shall want no man-ner of thing that is
thing that is good, no thing that is good,
want no thing . . . that is good, . . . shall want, . . .



good, no man-ner of thing that is good. *p^o* taste and see
p O taste and see how gra-cious the
p



f Lord is: bleas-ed is the man . . . that trust-eth in him. *p* *Slower.*
f *p* *Slower.*



Andante.

Bless - ed is he that con - sid - er - eth the poor and need - y -

Andante.

TWO TREBLE VOICES.

Bless - ed is he that con - sid - er - eth the poor, . the poor and

p

need - y: the Lord, . . . the Lord, . . . the

shall de - liv - er him, . . . shall de - liv - er him, . . .

f

BLESSED IS HE THAT CONSIDERETH THE POOR.

Lord . . . shall de - liv - - er him in the time . of
the Lord

trou - ble, in the time . of trou - - ble— the Lord . .

. . shall de - liv - er him . in the time . of trou - - - ble.
shall de - liv - er

BLESSED IS HE THAT CONSIDERETH THE POOR.

CHORUS.

Bless - ed is he that con - sid - er - eth the poor and need y: shall de -

the Lord

svl.

svl.

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Bless - ed is he that con - sid - er - eth the poor and need y: shall de -". Above the vocal line, "the Lord" is written above the final measure. The piano part has "svl." (sustained) markings under the first and last measures.

the Lord, the Lord

liv - er him, shall de - liv - er him, the Lord shall de - liv - er

svl.

svl.

Detailed description: This system contains the third and fourth systems of music. The vocal line continues with the lyrics: "the Lord, the Lord liv - er him, shall de - liv - er him, the Lord shall de - liv - er". The piano accompaniment continues with the same texture. The lyrics "the Lord" are written above the vocal line at the beginning and middle of the system. The piano part has "svl." markings under the first and last measures.

in the time

him in the time of trou - ble, in the time of trou - ble.

svl.

svl.

Detailed description: This system contains the fifth and sixth systems of music. The vocal line concludes with the lyrics: "in the time of trou - ble, in the time of trou - ble." The piano accompaniment concludes with the same texture. The lyrics "in the time" are written above the vocal line at the beginning of the system. The piano part has "svl." markings under the first and last measures.

Slow.

f

God be mer-ci-ful un - to us, and bless us; and

f

Slow.

and be mer - ci - ful

shew us the light of his coun-te-nance, be mer-ci - ful un - to us;

THREE VOICES.

p Andante.

That thy way may be known up - on earth, thy sav - ing health a .

Andante.

p

GOD BE MERCIFUL UNTO US.

mong all na-tions, thy sav - ing health a - mong all na-tions.

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The music is in 4/4 time and features a simple, hymn-like melody.

CHORUS.
ff *Cheerful*

Let the peo - ple praise thee, O God— let the peo - ple praise thee, O God; yea, let

ff

Cheerful.

ff

This system contains the chorus of the song. It begins with a dynamic marking of *ff* and the instruction *Cheerful*. The tempo is marked with a common time signature (C). The vocal line and piano accompaniment are both in treble clef. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

all, let all, let all

let all the peo - ple, let all the peo - ple, let all the peo - ple praise thee.

all the peo - ple, let all the peo - ple, let all the

This system contains the final vocal line and piano accompaniment. The vocal line includes the words "all, let all, let all" above the notes. The piano accompaniment continues with the same rhythmic pattern as the chorus. The system concludes with a double bar line and repeat signs.

GOD BE MERCIFUL UNTO US.

TREBLE or TENOR VOICE.

p

O let the na-tions re-joice and be glad: for thou shalt judge the folk right-sous-ly, and

cres. gov-ern the na-tions, gov-ern the na-tions, gov-ern the na-tions up-on earth.

CHORUS.
Cheerful.

Let the peo-ple praise thee, O God— let the peo-ple praise thee, O God; yea, let

CHORUS.
Cheerful.

GOD BE MERCIFUL UNTO US.

all, let all, let all
let all the peo - ple, let all the peo - ple, let all the peo - ple praise thee.
all the peo - ple, let all the peo - ple, let all the

This musical system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs.

FOUR VOICES, or SEMI-CHORUS.

Then shall the earth bring forth her in - crease; and God, ev'n our own God, shall

This musical system consists of four vocal staves and a piano accompaniment. The lyrics are distributed across the four vocal parts.

give us his bless - ing— God, ev'n our own God, shall give us his bless - ing.

This musical system consists of four vocal staves and a piano accompaniment. The lyrics are distributed across the four vocal parts.

GOD BE MERCIFUL UNTO US.

TWO TREBLE VOICES.

God shall bless us, God shall bless us; and all the ends of the world, . . .

Slow. *p* *crz.*

p and

This system contains the first two staves of music. The top staff is for two treble voices, and the bottom staff is for piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The tempo is marked 'Slow.' and the dynamics range from piano (*p*) to crescendo (*crz.*). The lyrics are 'God shall bless us, God shall breath us; and all the ends of the world, . . . and'.

and all the ends of the world shall fear him.

all the ends of the world,

This system contains the next two staves of music. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment. The dynamics include *f* (forte) and *p* (piano). The lyrics are 'and all the ends of the world shall fear him. all the ends of the world,'.

GLORIA PATRI. CHORUS

Glo - ry, glo - ry be to the Fa-ther— glo - ry, glo - ry be to the

This system contains the 'Gloria Patri' Chorus. It features a vocal line and a piano accompaniment. The tempo is marked *f* (forte). The lyrics are 'Glo - ry, glo - ry be to the Fa-ther— glo - ry, glo - ry be to the'.

GOD BE MERCIFUL UNTO US.

Son - Glo - ry be to the Ho - ly Ghost; As it was in
 the be - gin - ning, as it was in the be - gin - ning, is now, and

This system contains the first two systems of music. The vocal line (top staff) begins with a dynamic marking of *p* (piano). The piano accompaniment (bottom two staves) features a steady accompaniment with some grace notes.

the be - gin - ning, as it was in the be - gin - ning, is now, and

This system contains the third and fourth systems of music. The vocal line continues with a dynamic marking of *p* (piano) and then *f* (forte). The piano accompaniment also shows dynamic markings of *p* and *f*.

ev - er, and ev - er shall be, world with - out end. A - men.

This system contains the fifth and sixth systems of music. The tempo and dynamics change to *f Slower.* The vocal line concludes with the word "A - men." The piano accompaniment features a more sustained and slower accompaniment.

Andante.

dolo.

Andante.

p Swell. cresc. p

cres.

day in thy courts is bet - ter than a thou - sand. I had rath - er be a door - keep - er in the

p Choir.

p

f p

p

p Swell.

A day in thy
house of my God, than to dwell in the tents . . . of wick - ed - ness.

A DAY IN THY COURTS.

day courts is bet - ter than a thou - sand. I had rath - er be a door - keep - er in the house of my day

cres.

cres.

cres.

Ped. ~~~~~

Detailed description: This system contains the first two staves of the vocal line and the first two staves of the piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. It features a melody with eighth and sixteenth notes, including triplets. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *cres.* and *ff*. A pedal point is indicated at the end of the system.

God, than to dwell in the tents of wick - ed - ness. For the

f *p* *ff*

f *p* *ff*

f *p* *ff*

Chor. *mf*

Ped. ~~~~~

Detailed description: This system continues the vocal and piano parts. The vocal line has a dynamic range from *f* to *ff*. The piano accompaniment includes a choral part marked *mf*. Dynamics include *f*, *p*, and *ff*. A pedal point is indicated at the end of the system.

Lord God is a sun, and shield: the Lord will give grace,

p

f *p*

f *p*

Swell.

f *p*

f *p*

646 Ped. ~~~~~

Detailed description: This system contains the final two staves of the vocal line and the final two staves of the piano accompaniment. The vocal line continues with a melody in a treble clef. The piano accompaniment features a *Swell.* marking and dynamics of *f* and *p*. A pedal point is indicated at the end of the system.

A DAY IN THY COURTS.

will give grace, give grace and glo ry: no good thing, no good thing, no

from them
good will be with-hold from them from them that walk up-right-ly. day in thy

courts, A day in thy courts, A day in thy courts A day in thy
is bet-ter than a

A DAY IN THY COURTS.

day in thy courts
courts, A day

is bet - ter than a thou-sand. I had rath - er be a door-keep-er in the
thou-sand, A day

house of my God, than to dwell in the tents of wick-ed-ness, of wick-ed-ness, of
wick - ed-ness, rath - er than to dwell in the tents of wick-ed-ness.

Choir. *mf*

p *cres.* *mf* *cres.* *f* *p* *cres.* *f* *p* *cres.* *f* *p* *cres.* *f* *p* *cres.*

Ped. Ped. Ped. Ped. Ped. Ped.

A DAY IN THY COURTS.

Allegro moderato.

O Lord of hosts, O Lord of hosts,

f *Lord of* *hosts,* *O Lord of* *hosts,*

Great. f *p Swell.*

Allegro moderato.

Fed.

Detailed description: This system contains the first two systems of music. The top system has a vocal line with lyrics 'O Lord of hosts, O Lord of hosts,' and a piano accompaniment. The piano part includes dynamic markings 'Great. f' and 'p Swell.' The second system continues the vocal and piano parts with the same tempo and dynamics.

dolce.

bless - ed is the man that trust - eth in thee—

p Choir.

Fed. p

Detailed description: This system contains the third and fourth systems of music. The top system has a vocal line with lyrics 'bless - ed is the man that trust - eth in thee—' and a piano accompaniment. The piano part includes the dynamic marking 'p Choir.' The fourth system continues the vocal and piano parts.

bless - ed is the man that trust - eth in thee.

Swell. *p* *b2*

Fed.

Detailed description: This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics 'bless - ed is the man that trust - eth in thee.' and a piano accompaniment. The piano part includes dynamic markings 'Swell.', 'p', and 'b2'. The sixth system continues the vocal and piano parts.

A DAY IN THY COURTS.

dolce.

bless - ed is the man that trust - eth in thee—

Choir.

Ped.

bless - ed is the man that trust - eth in thee—

Swell.

bless-ed is the man that trust - eth in thee—

p

Choir.

p

Ped.

650

A DAY IN THY COURTS.

bless - ed is the man that trust - eth in thee. O Lord of
 Lord of!

Great.
 Fed.

hosts, O Lord of hosts, O Lord of hosts, O Lord, O Lord of
 bless-ed is the

Swell.
 Fed.

Lord of hosts, O Lord of hosts, O Lord, O Lord of
 man that trust - eth in thee, bless - ed is the man that trust - eth in
 Lord of hosts, O Lord of hosts, O Lord, O Lord of

A DAY IN THY COURTS.

hosts, *f* that *mf* trust - eth in thee, *cres.*
thee, that trust - eth in thee, *cres.* O Lord of hosts, *cres.* that trust - eth in thee, O Lord, O
hosts, O Lord of hosts, O Lord of hosts, *cres.*

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register. The piano accompaniment is in a lower register. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "hosts, f that mf trust - eth in thee, cresc. thee, that trust - eth in thee, cresc. O Lord of hosts, cresc. that trust - eth in thee, O Lord, O hosts, O Lord of hosts, O Lord of hosts, cresc." The piano accompaniment includes dynamic markings of *mf* and *cres.*

Lord of hosts, *f* bless - ed is the man *pp* that trust - eth in

The second system of the musical score continues the vocal and piano parts. The lyrics are: "Lord of hosts, f bless - ed is the man pp that trust - eth in". The piano accompaniment features dynamic markings of *f* and *pp*. The word "Choir." is written below the piano part at the end of the system.

thee, O Lord of hosts, O Lord of hosts.

Swell. *Swell.*

Choir. *Swell.*

The third system of the musical score concludes the piece. The lyrics are: "thee, O Lord of hosts, O Lord of hosts." The piano accompaniment includes dynamic markings of *p*, *Swell.*, and *Choir. Swell.*

889. (Ps. xcvi. 1; cxviii. 14, 24, 29.) THE LORD IS KING.

JOSIAH PITTMAN.

Allegro spiritoso.

The Lord is King; let the earth now be glad—the

f

Lord is King; let the earth be glad; yea, let the isles re-joice now before him.

The

The Lord is my song: God is my strength and my sal-va-tion.

Lord is my strength, my strength and song:

THE LORD IS KING.

for he is gra-cious: his mer-cy en-dur-eth,

God is my strength, God is my song. Give thanks to the Lord, thanks to the Lord: his mer-cy en-dur-eth, to the Lord: his mer-cy en-dur-eth.

Give thanks to the Lord, give thanks to the Lord; for

dur-eth for ev-er. This is the day which the Lord hath made; we will re-joice and be glad in it.

he is gra-cious.

thanks be to God; for

Thanks be to God; for he is gra-cious—thanks, thanks; for he is gra-cious. Thanks, thanks; thanks, for he is gra-cious.

thanks be to God; for

THE LORD IS KING.

Thanks be to God, thanks be to God, thanks be to God. Give thanks to God, give thanks, give
to God,

This system contains the first two systems of music. The first system includes vocal staves with lyrics and piano accompaniment. The second system continues the piano accompaniment.

thanks to God, give thanks to the Lord, give thanks; for he, for he is
give thanks to the Lord, give thanks, dim. dim.

God, give thanks:

This system contains the third and fourth systems of music. The third system includes vocal staves with lyrics and piano accompaniment. The fourth system continues the piano accompaniment.

p gra - cious: his mer - cy en - dur - eth for ev - er. *Segue.*
p ev - er. *Segue.*

This system contains the fifth and sixth systems of music. The fifth system includes vocal staves with lyrics and piano accompaniment. The sixth system continues the piano accompaniment.

THE LORD IS KING.

Dr. JOHN WOODMAN.

CHORAL

f

Hymns of praise, then, let us sing, Hal - le - lu - jah! A - men - Un - to Christ, our

CHORAL

f

heav'n - ly King, Hal - le - lu - jah! A - men - Who en - dur'd the cross and grave,

Hal - le - lu - jah! A - men - Sin - ners to re - deem and save, Hal - le - lu - jah! A - men.

The musical score is arranged in three systems. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is common time (C). The first system includes the lyrics 'Hymns of praise, then, let us sing, Hal - le - lu - jah! A - men - Un - to Christ, our'. The second system includes 'heav'n - ly King, Hal - le - lu - jah! A - men - Who en - dur'd the cross and grave,'. The third system includes 'Hal - le - lu - jah! A - men - Sin - ners to re - deem and save, Hal - le - lu - jah! A - men.' The piano part features a steady accompaniment with chords and moving lines in both hands.

f *all*
O be joy - ful in the Lord, all ye lands - all, all ye lands.

This system contains the first two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment. Dynamics include *f* and *all*.

Serve the Lord with glad - ness, the Lord

Serve the Lord with glad - ness, with glad - ness, with glad - ness, and come be - fore his

Serve the Lord

This system contains the third and fourth systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment. Dynamics include *f*.

p
pres - ence with a song. Be ye sure that the Lord he is God: it is

This system contains the fifth and sixth systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment. Dynamics include *p*.

O BE JOYFUL IN THE LORD.

he that hath made us, and not we our - selves; we are his peo - ple - we

we

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: "he that hath made us, and not we our - selves; we are his peo - ple - we". The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef. The music is written in a style typical of early 20th-century hymnals.

are his peo - ple, and the sheep of his pas - ture, and the sheep of his pas - ture.

we

The second system continues the musical score. The vocal line lyrics are: "are his peo - ple, and the sheep of his pas - ture, and the sheep of his pas - ture.". The piano accompaniment continues with the same two-staff format. The music maintains the same key signature and time signature as the first system.

O go your way in - to his gates with thanks - giv - ing, and in - to his courts with praise:

The third system concludes the musical score. The vocal line lyrics are: "O go your way in - to his gates with thanks - giv - ing, and in - to his courts with praise:". The piano accompaniment continues with the same two-staff format. The music maintains the same key signature and time signature as the previous systems.

O BE JOYFUL IN THE LORD.

be thank - ful un - to him, and speak good of his name.

For the Lord is gra - cious; his mer - cy is ev - er - last - ing; and his

truth, his truth en - dur - eth from gen - er - a - tion to gen - er - a - tion.

rall.

rall.

rall.

O BE JOYFUL IN THE LORD.

GLORIA PATRI.

Glo - - ry be to the Fa-ther, and

Glo - ry be to the Fa - ther, Fa - ther, and to the Son, and to the
 Glo - - ry be to the Fa-ther, and to the Son, and to the
 Glo - - ry be to the

Son, and to the Ho - ly Ghost; as it was in the be - gin - ning, is now, and ev - er
 Fa-ther, and as it was in the be - gin - ning, is

shall be, and ev - er, ev - er shall be, world with - out end. A - men. A - men.
 now, and ev - er, ev - er

Adagio.

891. (Pa. civ. 24; lxx. 13; ciii. 2) O LORD, HOW MANIFOLD.

JOSEPH BARNEY.

Moderato. *f*

O Lord, how man - i - fold, how man - i - fold are thy works! in
in wis - dom,

Moderato.

St. Org.

Ped.

wis - dom, in wis - dom hast thou made them all— O Lord, how
wis - - - - dom

man - i - fold, how man - i - fold are thy works! thy works! in wis - dom hast thou made them all, in
in wis - dom hast thou

O LORD, HOW MANIFOLD.

the earth
 wis - dom hast thou made them all: the earth is full, is full of thy
 all: the earth is full,
 made them all, in wis - dom hast thou made them all: the earth

mf
 rich - es. The val - leys stand so thick with corn that they laugh and sing, they laugh and
 Choir.
 Stop diap. and
 auto.

the val - leys stand so
 sing, they laugh and sing, they laugh and sing, they laugh and sing— they stand so
 St. diapa.

O LORD, HOW MANIFOLD.

they laugh and
thick with corn that they laugh and sing,
laugh . . . and sing, they laugh . . . and sing.
Swell reeds.

This system contains the first two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment with a 'Swell reeds.' instruction.

they laugh and sing. O Lord, how man-
y-fold, how man-i-fold are thy
works! in wis-
dom, in wis-dom hast thou made them all—
in wis-dom, wis-dom

This system contains the second and third systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment with a 'f' dynamic marking.

works! in wis-
dom, in wis-dom hast thou made them all—
in wis-dom, wis-dom

This system contains the third and fourth systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment.

O LORD, HOW MANIFOLD.

O Lord, how man - i - fold, how man - i - fold are thy works! thy works! in wis - dom hast thou

in

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "O Lord, how man - i - fold, how man - i - fold are thy works! thy works! in wis - dom hast thou". The word "in" is written below the piano staff at the end of the system.

made them all, in wis - dom hast thou made them all: the earth is full, the earth is full
all: the earth is full,
wis - dom hast thou made them all, in wis - dom hast thou made them all:

This system contains the second two staves of music. The vocal line continues with the lyrics: "made them all, in wis - dom hast thou made them all: the earth is full, the earth is full all: the earth is full, wis - dom hast thou made them all, in wis - dom hast thou made them all:". The piano accompaniment continues with chords and moving lines.

of thy rich - es. Praise the Lord, O my soul— Praise the Lord, O my

This system contains the third two staves of music. The vocal line continues with the lyrics: "of thy rich - es. Praise the Lord, O my soul— Praise the Lord, O my". The piano accompaniment continues with chords and moving lines.

ff

This system contains the final two staves of music. The piano accompaniment continues with chords and moving lines. A dynamic marking of *ff* (fortissimo) is placed above the piano staff. The system ends with a double bar line.

O LORD, HOW MANIFOLD.

soul, and for - get not all his ben - e - fits— praise the

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics underneath. The bottom two staves are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes in the vocal line, and chords and moving lines in the piano accompaniment.

Lord, O my soul— praise the Lord, O my soul, and for - get not

The second system continues the musical score with four staves. It follows the same layout as the first system, with vocal staves and piano accompaniment. The lyrics continue across the vocal staves. The musical notation includes various rhythmic values and articulation marks.

all his ben - e - fits. Praise the Lord— praise the Lord.

The third and final system of the musical score consists of four staves. It concludes the piece with the final vocal line and piano accompaniment. The lyrics are completed in this system. The score ends with a double bar line and a repeat sign.

892. (Ps. cxvii.) O PRAISE THE LORD, ALL YE NATIONS. H. S. OAKLEY, Mus. Doc

f O praise the Lord, all ye na-tions; praise him, all ye peo-ple—praise

f

the Lord, all ye na-tions; praise him, all ye peo-ple.

Slower and softer.

For his mer-ci-ful kind-ness is great to-ward us, his

Choir Organ.
Slower and softer.

O PRAISE THE LORD. ALL YE NATIONS.

mer - ci - ful kind - ness is great to - ward us; and the

cres.

truth of the Lord en - dur - eth for ev - er, and the truth of the

the truth of the Lord en - dur - eth for ev - er, the

cres. and the

Lord en - dur - eth for ev - er.

truth

O PRAISE THE LORD, ALL YE NATIONS.

Tempo primo. *f* *mf*

Praise ye the Lord, praise the Lord, praise ye the Lord, praise

Pod. sempre legato.

The first system of the score features a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic and a *Tempo primo* marking. The lyrics are "Praise ye the Lord, praise the Lord, praise ye the Lord, praise". The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line. A *mf* dynamic is indicated at the end of the system. The instruction *Pod. sempre legato.* is written below the piano part.

cres. *cres.*

ye the Lord, O praise the Lord, praise ye the Lord

cres. *cres.*

The second system continues the vocal and piano parts. The vocal line has a *cres.* (crescendo) marking above it. The lyrics are "ye the Lord, O praise the Lord, praise ye the Lord". The piano accompaniment also features *cres.* markings above it. The system concludes with a double bar line.

f

O praise the Lord, all ye na - tions; praise him, all ye peo - ple -

f

Senza manuale.

The third system shows the vocal line and piano accompaniment. The vocal line starts with a *f* (forte) dynamic. The lyrics are "O praise the Lord, all ye na - tions; praise him, all ye peo - ple -". The piano accompaniment also begins with a *f* dynamic. The system ends with a double bar line and the instruction *Senza manuale.*

O PRAISE THE LORD, ALL YE NATIONS.

f praise him, all ye na - tions. For his mer - ci - ful kind - ness is *mf*

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a treble clef and a key signature of one flat (B-flat major). It begins with a dynamic marking of *f* and includes lyrics: 'praise him, all ye na - tions. For his mer - ci - ful kind - ness is'. The bottom line is the piano accompaniment, starting with a bass clef and a key signature of one flat. It features a steady rhythmic accompaniment with a dynamic marking of *mf* in the middle.

cres. great to - ward us, is great to - ward us; *ritard.*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics 'great to - ward us, is great to - ward us;'. It includes dynamic markings of *cres.* at the start and *ritard.* at the end. The piano accompaniment follows the vocal line, also featuring *cres.* and *ritard.* markings.

and the truth of the Lord en - dur - eth for ev - er, en -

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics 'and the truth of the Lord en - dur - eth for ev - er, en -'. The piano accompaniment continues with a similar rhythmic pattern, supporting the vocal melody.

O PRAISE THE LORD, ALL YE NATIONS.

dur - eth, en - dur - eth for ev - er. men, A

men, A men, A men, A men. men, A men, A men, A men, A men. men, A men, A men, A men.

Largo. Praise ye the Lord. *ritard.* A men, A men. *ritard.*

893. (Ps. cxviii 14, 19, 22, 24.) THE LORD IS MY STRENGTH.

W. H. MONA.

The Lord is my strength, my strength and my song, and is be -

come my sal - va - - tion, and is be - come my sal - va - -

tion, and is is be - come, be - come my sal - va - tion.
be - come my

THE LORD IS MY STRENGTH.

mf O - pen me the gates of right - eous -

O - pen me the gates of right - eous - ness: of right - eous -

O - pen me . . . the gates of right - eous -

ness: that I may go

ness: that I may go I may go in to them, and give thanks, give

ness: . . . that I may go

give thanks un - to the

thanks, un - to the Lord. The same stone which the

give thanks un - to the

Grave. $\text{♩} = 60.$

THE LORD IS MY STRENGTH.

build - ers re - fus - ed - the same stone which the build - ers re - fus - ed

This system contains the first two systems of music. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4.

is be - come the head stone in the cor - - ner, is be - come the

This system contains the third and fourth systems of music. The third system has a vocal line and a piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. A tempo marking of $\text{♩} = 90$ is present at the beginning of the system.

head stone in the cor - - ner. This is the day which the Lord hath

This system contains the fifth and sixth systems of music. The fifth system has a vocal line and a piano accompaniment. The sixth system continues the vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. A dynamic marking of *f* (forte) is present at the beginning of the system.

THE LORD IS MY STRENGTH

made; we will re-joice and be glad in it, we will re-

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are: "made; we will re-joice and be glad in it, we will re-". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. The music is in a 4/4 time signature.

we will re-
re-joice and be glad in it, we will re-joice and be
we will re-joice and be

The second system continues the vocal line and piano accompaniment. The lyrics are: "we will re-joice and be glad in it, we will re-joice and be". The piano accompaniment continues with the same key signature and time signature.

Slower.
glad in it. Hal - le - lu - jah. A - men.

The third system is marked "Slower." and contains the final lyrics: "glad in it. Hal - le - lu - jah. A - men." The piano accompaniment also includes the "Slower." marking. The system concludes with a double bar line.

894. (Ps. cxxi.)

I WILL LIFT UP MINE EYES.

Dr. J. CLARKE-WHITEFIELD.

Moderato.
mf

I will lift up mine eyes un-to the hills, from whence com-eth my help—I will lift up mine

mf

Moderato.
mf

eyes un-to the hills, from whence com-eth my help. My help com-eth e-ven from the Lord— My

p

p

help com-eth e-ven from the Lord, who hath made heav'n and earth, who hath made heav'n and earth.

f

f

I WILL LIFT UP MINE EYES.

Andante largo.

BASS VOICE

The Lord him - self is thy keep - er— the Lord him - self is thy keep - er: the

Andante largo.

Detailed description: This system contains the first musical system. It features a vocal line for Bass Voice and piano accompaniment. The tempo is marked 'Andante largo'. The key signature has two sharps (F# and C#). The vocal line begins with the lyrics 'The Lord him - self is thy keep - er— the Lord him - self is thy keep - er: the'. The piano accompaniment consists of chords and moving lines in both hands.

No pause.

Lord is thy de - fence up - on thy right hand— the Lord is thy de - fence up - on thy right hand.

No pause.

Detailed description: This system contains the second musical system. It features a vocal line and piano accompaniment. The tempo is 'Andante largo'. The key signature has two sharps. The vocal line continues with the lyrics 'Lord is thy de - fence up - on thy right hand— the Lord is thy de - fence up - on thy right hand.' There are two 'No pause.' markings, one above the vocal line and one below the piano accompaniment. The piano accompaniment continues with chords and moving lines.

TWO TREBLE VOICES.

p *f*

So that the sun shall not burn thee by day, nei - ther the moon by night— so that the

pp *p*

Detailed description: This system contains the third musical system. It features two treble voices and piano accompaniment. The tempo is 'Andante largo'. The key signature has two sharps. The two treble voices enter with the lyrics 'So that the sun shall not burn thee by day, nei - ther the moon by night— so that the'. The piano accompaniment includes dynamic markings: *pp* (pianissimo) and *p* (piano). The system concludes with a double bar line.

I WILL LIFT UP MINE EYES.

sun shall not burn thee by day, nei-ther the moon by night— nei-ther the moon by night.

P *pp*

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal line. Dynamics include piano (*P*) and pianissimo (*pp*).

Vivace moderato.
The Lord shall pre-serve thee from all e - vil; yea, it is he that shall

f

Vivace moderato.
f

This system contains the next two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The tempo is marked *Vivace moderato.* and the dynamics are *f* (forte).

keep thy soul. The Lord shall pre-serve thy go - ing out, thy go - ing out and

mp *mp*

This system contains the final two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The dynamics are *mp* (mezzo-piano).

I WILL LIFT UP MINE EYES.

com - ing in, from this time forth, for ev - er - more. The Lord shall pre - serve thee

Hal - se - lu - .
from all e - vil; yea, it is he that shall keep thy soul: from this time forth, for

. . . Jah. A men.
ev - er - more - from this time forth, for ev - er - more. A men.
men, A men.

895. (Ps. cxxxiii.) BEHOLD, HOW GOOD AND JOYFUL. DR. J. CLARKE-WHITEFIELD.

Moderato.

Be - hold, how good and joy - ful a thing it is, breth - ren to dwell to - geth - er in

u - ni - ty, breth - ren to dwell to - geth - er in u - ni - ty, breth - ren to dwell to - geth - er in u - ni - ty!

Andante.

BASS VOICE. —

It is like the pre - cious oint - ment up - on the head, that ran down un - to the beard, ev'n un - to

Andante.

Una.

BEHOLD, HOW GOOD AND JOYFUL.

Aaron's beard, ev'n un-to Aaron's beard; and went down to the skirts, to the skirts of his cloth-ing :

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in two staves, with the right hand in the upper staff and the left hand in the lower staff, both using a bass clef. The music is in a 4/4 time signature. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment provides a harmonic and rhythmic foundation for the vocal line.

TWO TREBLE VOICES. ³

It is like the dew of Her-mon, it is like the dew of Her-mon, which

The second system of the musical score features two treble voices and piano accompaniment. The two treble voices are written in two staves, both with treble clefs and a key signature of two flats. The piano accompaniment is written in two staves with bass clefs. The lyrics are placed below the first treble voice staff. The music includes a triplet of eighth notes in the first treble voice staff, indicated by a '3' above the notes.

fell up-on the hill of Si-on, which fell up-on the hill of Si-on— it is

The third system of the musical score continues with two treble voices and piano accompaniment. The two treble voices are written in two staves with treble clefs and a key signature of two flats. The piano accompaniment is written in two staves with bass clefs. The lyrics are placed below the first treble voice staff. The music includes a triplet of eighth notes in the first treble voice staff, indicated by a '3' above the notes.

BEHOLD, HOW GOOD AND JOYFUL.

like the dew of Her - mon, which fell up - on the hill of Si - on:

cal.

cal.

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff. The tempo is marked 'cal.' (crescendo).

Vivace Moderato.

For there the Lord pro - mis - ed his bless - ing, and life for ev - er - more, for and life

This system contains the second vocal line and piano accompaniment. The tempo is marked 'Vivace Moderato.' The vocal line continues with the lyrics 'For there the Lord pro - mis - ed his bless - ing, and life for ev - er - more, for and life'.

ev - er - more-- for there the Lord pro - mis - ed his bless - ing, and and life for ev - er -

This system contains the third vocal line and piano accompaniment. The vocal line continues with the lyrics 'ev - er - more-- for there the Lord pro - mis - ed his bless - ing, and and life for ev - er -'.

BEHOLD, HOW GOOD AND JOYFUL.

and life for ev - er - more, for ev - er,

life for ev - er - more, and life for ev - er - more, and life for ev - er - more. For

more, and life for ev - er - more, and life for ev - er - more,

and life for ev - er - more, and life for ev - er -

there the Lord pro - mis - ed his bless - ing, for ev - er, for ev - er - for

and life for ev - er - more and

more, ev - er, and life for ev - er, for ev - er - more. A - - men.

life for ev - er - more.

896. (Pa. cxvii. 12; cxviii. 2, 3; cxvii. 6.) **PRAYSE THE LORD, O JERUSALEM.** JOHN SCOTT.

Moderato.

f

Praise the Lord, praise the Lord, O Je - ru - sa - lem; praise thy

Moderato.

f

praise thy God, O

God, praise thy God, O Si - on - Praise the Lord, O Je -

ru - sa - lem; praise thy God, praise thy God, O Si - on.

PRAISE THE LORD, O JERUSALEM.

FIVE VOICES.

mf
Praise him, praise him, all ye an - gels: *p* praise him,
p *pp*

The first system of the musical score. It consists of five vocal staves and a grand piano accompaniment. The vocal staves are arranged in two groups: the top two and the bottom two. The piano accompaniment is on the left. The music is in G major and 4/4 time. The lyrics are: "Praise him, praise him, all ye an - gels: praise him,". Dynamic markings include *mf* at the beginning, *p* above the first vocal staff, and *pp* above the piano accompaniment.

mf
praise him, all his host. Praise him, praise him, sun and moon: praise him,
p

The second system of the musical score. It consists of five vocal staves and a grand piano accompaniment. The vocal staves are arranged in two groups: the top two and the bottom two. The piano accompaniment is on the left. The music is in G major and 4/4 time. The lyrics are: "praise him, all his host. Praise him, praise him, sun and moon: praise him,". Dynamic markings include *mf* above the first vocal staff and *p* above the piano accompaniment.

mf
praise him, stars and light—praise him, praise him, stars and light.
mf

The third system of the musical score. It consists of five vocal staves and a grand piano accompaniment. The vocal staves are arranged in two groups: the top two and the bottom two. The piano accompaniment is on the left. The music is in G major and 4/4 time. The lyrics are: "praise him, stars and light—praise him, praise him, stars and light." Dynamic markings include *mf* above the first vocal staff and *mf* above the piano accompaniment.

PRAISE THE LORD, O JERUSALEM.

CHORUS. *Animato.*

f
O that men would there-fore praise the Lord for his good-ness; and de-clare the

CHORUS. *Animato.*

f
Pod.

and de-clare the won-ders, and
won-ders that he doth for the chil-dren of men, and de-clare the won-ders, de-clare the

won-ders that he doth for the chil-dren of men. *ff* O that men would

ff
Pod.

PRAISE THE LORD, O JERUSALEM.

there-fore praise the Lord for his good-ness; and de-clare the won-ders that he doth, de-clare the won-ders, the

This system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The music features a mix of quarter and eighth notes, with some rests in the vocal line.

won-ders that he doth for the chil-dren of men— de-clare the won-ders that he doth for the

This system continues the vocal and piano parts. The vocal line has a longer note value, possibly a half note, before the next phrase. The piano accompaniment provides a steady harmonic support with chords and moving lines.

chil - dren of men. Hal - le - lu - jah. A - men. A - men.

This system concludes the piece. It features a double bar line followed by a final cadence. The piano part includes a dynamic marking of *ff* (fortissimo) in both staves. The vocal line ends with a fermata over the final notes.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. The lyrics are: "A - rise, a - rise, shine; forthylight is come— shine; forthylight is". The piano accompaniment features a steady bass line and chords in the right hand.

Second system of the musical score. The vocal line continues with the lyrics: "come, and the glo-ry of the Lord is ris - en up - on thee, is ris - en, is ris - en up -". The piano accompaniment includes dynamic markings: *p* (piano), *cres.* (crescendo), and *f* (forte). The lyrics "is ris, en!" are written below the piano part.

Third system of the musical score. The vocal line has the lyrics: "on thee. For, be - hold, dark - ness shall co - ver the earth,". The piano accompaniment starts with a *p* (piano) dynamic marking.

Fourth system of the musical score, which is the piano accompaniment for the third system. It begins with a *p* (piano) dynamic marking and continues with the same accompaniment as the previous system.

ARISE, SHINE.

and gross dark - ness, and gross dark - ness, gross dark .

The first system of the musical score consists of two vocal staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is one flat (B-flat). The vocal lines are in a simple, homophonic style. The piano accompaniment features a steady bass line and chords in the right hand.

ness the peo - ple, gross dark - ness the peo - ple:

The second system continues the vocal and piano parts. The vocal lines end with a colon, indicating a phrase that may be repeated. The piano accompaniment maintains its rhythmic and harmonic support.

but the Lord shall a - rise, the Lord shall a - rise, the Lord shall a -

f

The third system begins with a dynamic marking of *f* (forte). The vocal lines are more active, with some notes beamed together. The piano accompaniment also becomes more rhythmic and complex, with some chords marked with *f*.

ARISE, SHINE.

his glo - ry shall be

rise up - on thee, and his glo - ry shall be seen, his glo - ry shall be

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "his glo - ry shall be rise up - on thee, and his glo - ry shall be seen, his glo - ry shall be".

his glo - ry shall be

seen, his glo - ry shall be seen up - on thee. And the Gen - tiles shall

his glo - ry shall be

This system contains the next two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are: "his glo - ry shall be seen, his glo - ry shall be seen up - on thee. And the Gen - tiles shall his glo - ry shall be". There are dynamic markings 'p' (piano) in both staves.

and kings to the bright - ness

come, shall come to thy 'light, and kings to the bright-ness

This system contains the final two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are: "and kings to the bright - ness come, shall come to thy 'light, and kings to the bright-ness". There are dynamic markings 'f' (forte) in both staves.

ARISE, SHINE.

and kings the bright
of thy ris - ing, and kings to the bright - ness, the
of and kings

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the bass line, and the bottom staff is the piano accompaniment. The music is in a 4/4 time signature with a key signature of one flat (B-flat). The lyrics are: "and kings the bright of thy ris - ing, and kings to the bright - ness, the of and kings".

ness
bright - ness of thy ris - ing. A - rise, a - rise, shine; for thy light is
of

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the bass line, and the bottom staff is the piano accompaniment. The lyrics are: "ness bright - ness of thy ris - ing. A - rise, a - rise, shine; for thy light is of".

is
come - shine; for thy light is come, thy light is come.
is

The third system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the bass line, and the bottom staff is the piano accompaniment. The lyrics are: "is come - shine; for thy light is come, thy light is come. is".

898. (Jer. v. 24; xxxiii 11.) LET US NOW FEAR THE LORD.

JOHN SWELL
(Bridgnorth).

Andante sostenuto.

Let us now fear the Lord our God— let us now fear the Lord our God, the
 let us now fear the Lord,

Andante sostenuto.

Lord our God, . . . that giv - eth rain, that giv - eth rain, both the
 Lord our

for - mer and the lat - ter, in his sea - - son— both the for - mer and the lat - ter, in his

LET US NOW FEAR THE LORD.

mf sea-son: he re-serv-eth un-to us, he re-serv-eth un-to us, he re-

mf

mf

serv-eth un-to us, he re-serv-eth un-to us the ap-point-ed weeks of the har-vest— he re-

p

mf

Ped.

he re-

serv-eth un-to us, he re-serv-eth un-to us the ap-point-ed weeks of the har-vest.

p rall.

p rall.

p rall.

LET US NOW FEAR THE LORD.

Allegro con spirito.

f
Praise the Lord of hosts: for the Lord is good;— praise the Lord of

Allegro con spirito.

f
Ped.

hosts: for the Lord is good; for his mer - cy en - dur - eth for
is good; for his mer - cy en - dur - eth for

cres.

ff *mf*
ev - er, for ev - er— praise the Lord of hosts, praise the Lord of
ev - er, *mf* of

mf

LET US NOW FEAR THE LORD.

hosts: . . . for the Lord . . . is good—praise the Lord of hosts, the
hosts, praise the Lord of

p *mf* *p* *mf*

This system contains the first two staves of music. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. Dynamics include piano (*p*) and mezzo-forte (*mf*).

Lord of hosts: for the Lord is good; for his mer - cy en - dur - eth for
hosts: . . .

p *f* *p* *f*

This system contains the next two staves of music. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. Dynamics include piano (*p*) and forte (*f*).

ev - er, for ev - er. A - - - - men.

rall. *ff* *Andante.* *rall.* *ff* *Andante.*

This system contains the final two staves of music. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. Dynamics include piano (*p*), forte (*f*), and fortissimo (*ff*). Performance directions include *rall.* (rallentando) and *Andante.*

My soul doth mag-ni - fy the Lord, and my

ff

spir - it hath re - jole - ed in God my Sav - iour. For he hath re -

mf

gard - ed the low - li - ness of his hand - maid - en: for, be - hold, from hence - forth all gen - er -

f

MY SOUL DOTH MAGNIFY.

mf

actions shall call me bless-ed. For he For he that is might-y hath mag-ni-fi-ed

mf

For he

and ho-ly by

me; and ho-ly is his name. And his mer-cy is on them that

f

fear him through-out all gen-er-a-tions. He hath shew-ed strength with his arm; he hath

f

MY SOUL DOTH MAGNIFY

scat - ter - ed the proud in the im - ag - in - a - a - tion
 in the im - ag - in - a - a - tion of their
 proud in the im - ag - in - a - a - tion

mf
 hearts. He hath put down the might - y from their seat, and
 mf d

f
 hath ex - alt - ed the hum - ble and meek. He hath fill - ed the
 f

MY SOUL DOTH MAGNIFY

hun - gry with good things; and the rich ^{the rich} he hath sent
 the rich

mf

This system contains the first two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment. Dynamics include *mf* and *a*.

emp - ty a - way. He re - mem - b'ring his mer - cy hath help - en his ser - vant

p

This system contains the third and fourth systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment. Dynamics include *p* and *mf*.

Is - ra - el: as he prom - is - ed to our fore - fa - thers, A - bra - ham and his seed, for ev - er.

This system contains the fifth and sixth systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment. Dynamics include *p*.

GLORIA PATRI.

MY SOUL DOTH MAGNIFY.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics: "Glo - ry be to the Fa - ther, and to the Son, and to and to the Ho - ly". The piano accompaniment provides a harmonic and rhythmic foundation for the vocal melody.

Second system of the musical score. The vocal line continues with the lyrics: "Ghost; as it was in the be - gin - ning, is now, and ev - er as it was in the be - gin - ning, is now, and ev - er shall be, world with - - out". The piano accompaniment continues to support the vocal line.

Third system of the musical score. The vocal line concludes with the lyrics: "as it was in the be - gin - ning, is now, and ev - er shall be, world with - - out end, world with - - out end,". The piano accompaniment concludes the piece.

MY SOUL DOTH MAGNIFY.

shall be, *ff*

end, world with - out end, world with - out end - as it was in the be

gin-ning, is now, and ev-er shall be, is now, and ev-er shall be, world with-out

as it was in the be - gin-ning,

end, world with - out end. A - - men, A - - men.

900. (Luke II. 10, 11.) BEHOLD, I BRING YOU GOOD TIDINGS.

W. H. GILL.

Moderato. *f*

Be - hold! be - hold! I bring you good tid - ings, good

f

svl.

Detailed description: This system contains the first two lines of music. The top line is a vocal line in G major, starting with a half rest followed by a quarter note G, then a half note A, and a quarter note B. The lyrics 'Be - hold! be - hold! I bring you good tid - ings, good' are written below. The bottom line is a piano accompaniment in G major, starting with a half rest followed by a quarter note G, then a half note A, and a quarter note B. The dynamic marking 'f' is placed above the first measure. The piano part consists of a steady eighth-note accompaniment.

tid - ings of great joy, which shall be to all peo - ple.

Detailed description: This system contains the next two lines of music. The top line is a vocal line in G major, starting with a quarter note G, then a half note A, and a quarter note B. The lyrics 'tid - ings of great joy, which shall be to all peo - ple.' are written below. The bottom line is a piano accompaniment in G major, starting with a quarter note G, then a half note A, and a quarter note B. The piano part continues with a steady eighth-note accompaniment.

Be - hold! be - hold! I bring you good tid - ings, good

Detailed description: This system contains the final two lines of music. The top line is a vocal line in G major, starting with a half rest followed by a quarter note G, then a half note A, and a quarter note B. The lyrics 'Be - hold! be - hold! I bring you good tid - ings, good' are written below. The bottom line is a piano accompaniment in G major, starting with a half rest followed by a quarter note G, then a half note A, and a quarter note B. The piano part continues with a steady eighth-note accompaniment.

BEHOLD, I BRING YOU GOOD TIDINGS.

tid-ings of great joy.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "tid-ings of great joy." The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

For un - to you is born this day, in the ci - ty of Da-vid, a

The second system continues the musical score. The vocal line has the lyrics "For un - to you is born this day, in the ci - ty of Da-vid, a". The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

Sav - iour, which is Christ the Lord— a Sav - iour, which is Christ the Lord.

The third system concludes the musical score. The vocal line has the lyrics "Sav - iour, which is Christ the Lord— a Sav - iour, which is Christ the Lord." The piano accompaniment provides a harmonic and rhythmic foundation for the final phrase.

BEHOLD, I BRING YOU GOOD TIDINGS.

Be-hold! be-hold! I bring you good tid-ings, good tid-ings of great joy, which shall

f

f

svl

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It begins with a dynamic marking of *f*. The lyrics are "Be-hold! be-hold! I bring you good tid-ings, good tid-ings of great joy, which shall". The bottom staff is a piano accompaniment in bass clef, also starting with a dynamic marking of *f*. The piano part features a steady eighth-note bass line and chords in the right hand.

be to all peo-ple. Be-hold! be-hold! I bring you good

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics "be to all peo-ple. Be-hold! be-hold! I bring you good". The piano accompaniment continues with the same rhythmic pattern as the first system.

tid - ings, good tid - ings of great joy.

703

Detailed description: This system contains the final two staves of music. The vocal line concludes with the lyrics "tid - ings, good tid - ings of great joy." The piano accompaniment concludes with a final chord. The page number "703" is printed at the bottom right of the page.

Lord, now let-test thou thy ser-vant de - part in peace, ac-cord-ing to thy word: for mine

eyes have seen thy sal - va - tion, which thou hast pre - par - ed, which thou hast pre - par - ed be -

fore the face of all peo-ple; to be a light to light-en the Gen-tiles, and to

LORD, NOW LETTEST THOU.

be the glo-ry, the glo-ry of thy peo-ple Is - ra - el— and to be the glo-ry, the

mf

mf

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music begins with a vocal entry on the word 'be'.

glo - ry of thy peo-ple Is - ra - el— the glo-ry, the glo-ry of thy peo-ple Is - ra - el.

p *dim. e rall.*

p *rall.*

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment features a dynamic shift to piano (*p*) and a tempo change to *dim. e rall.* (diminuendo e rallentando). The piano part ends with a *rall.* (rallentando) marking.

GLORIA PATRI.

Faster. *f*

Glo - ry be to the Fa - ther; glo - ry to the Son; glo -

f

Glo - ry be to the Fa - ther, to the Fa - ther;

Faster. *f*

red.

Detailed description: This section is titled 'GLORIA PATRI' and begins with the instruction 'Faster.' and a forte (*f*) dynamic. It consists of two systems of music. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The key signature has one flat, and the time signature is 4/4. The piano part ends with a *red.* (ritardando) marking.

LORD, NOW LETTEST THOU.

ry to the Ho - ly Ghost - glo - ry to the

Fa - ther, Son, and Ho - ly Ghost; as it was in the be - gin - ning, as it was in the be - gin - ning, as it was in the be - gin - ning, as it was in the be - gin - ning,

gin - ning, was in the be - gin - ning, is now, is now, is now, in the be - gin - ning, in the be - gin - ning, is now, and ev - er shall be, is gin - ning, was in the be - gin - ning, is now, is now, was in the be - gin - ning, was in the be - gin - ning, is now,

LORD, NOW LETTEST THOU.

now, and ev - er shall be, world with-out end, world with-out end, world with-out end,

end, world with-out end, world with - out end, world with-out end, world with-out end, world with-out end,

end, world with - out end, world with-out end. A . . . men. . .

902. (Rom. vi. 9-11.) CHRIST BEING RAISED FROM THE DEAD. W. H. GILL.

mf

Christ being rais - ed from the dead, dieth no more— Christ being rais - ed

mf

p

Fed. Fed.

from the dead, dieth no more; death hath no more do - min - ion o - ver him—

ff

death hath no more do - min - ion o - ver him. For in that he died, he

ff *p* *pp*

CHRIST BEING RAISED FROM THE DEAD.

died un-to sin once: but in that he liv-eth, he liv-eth un-to God.

f

This system contains the first two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "died un-to sin once: but in that he liv-eth, he liv-eth un-to God." A dynamic marking of *f* (forte) is placed above the piano part.

Like-wise reck-on ye al-so your-selves to be dead in-deed un-to sin, but a-

f

This system contains the next two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "Like-wise reck-on ye al-so your-selves to be dead in-deed un-to sin, but a-". A dynamic marking of *f* (forte) is placed above the piano part.

live un-to God through Je-sus Christ our Lord. A-men, A-men.

This system contains the final two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "live un-to God through Je-sus Christ our Lord. A-men, A-men." The system concludes with a double bar line and repeat signs.

Largo. *f*

Wor - thy is the Lamb that was slain, and hath re -

f

Largo.

f

Pedals.

deem - ed us to God by his blood, to re-ceive pow-er, and rich-es, and

Andante.

Andante.

Pedals Svcs.

wis-dom, and strength, and hon-our, and glo-ry, and bless - ing.

WORTHY IS THE LAMB.

Largo.

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to God, to

Largo.

8va.

Andante.

God by his blood, to re - ceive pow - er, and rich - es, and wis - dom, and strength, and

Andante.

Pedals 8va.

Adagio.

hon - our, and glo - ry, and bless - ing. A - men, A - - men.

Adagio.

711

Allegro.

Hal - le - lu - jah!

Hal - - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

HALLELUJAH.

for the Lord God om-nip - o-tent reign - eth— Hal-le - lu - jah! Hal-le-lu-jah! Hal-le-

This system contains the first two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment.

lu - jah! Hal-le-lu-jah! for the Lord God om-nip - o-tent reign - eth— Hal-le -

This system contains the third and fourth systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment.

lu - jah! Hal-le-lu-jah! Hal-le - lu - jah! Hal-le-lu-jah! Hal-le - lu - jah! Hal-le -

for the Lord

This system contains the fifth and sixth systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment.

HALLELUJAH.

God om-nip - - o - tent reign - - eth. Hal-le - lu - jah! Hal-le-lu-jah! Hal-le-lu -
 lu-jah! Hal-le-lu-jah! Hal - le - lu - jah! Hal-le-lu - jah! Hal-le-lu-jah! Hal-le-lu - jah!
 Hal-le-lu-jah! Hal - le - lu - jah! Hal-le-lu - jah! Hal - le - lu -
 for the Lord

Hal-le-lu - jah!

Jah! Hal-le-lu - jah! Hal - le - lu - jah! Hal-le-lu - jah! Hal-le-lu - jah! Hal-le-lu - jah!
 Jah! Hal-le-lu-jah! Hal - le - lu - jah! Hal-le-lu - jah! Hal-le-lu - jah! Hal-le-lu - jah!
 God om-nip - - o - tent reign - - eth Hal-le-lu - jah! Hal-le-lu - jah! Hal-le-lu - jah! Hal-le-lu - jah!
 Hal-le-lu - jah! Hal-le-lu - jah!

Hal-le-lu - jah! Hal-le-lu - jah! Hal-le-lu - jah! Hal-le-lu - jah! Hal - le - lu - jah! Hal - -
 for the Lord God om-nip - o - tent reign - - eth Hal-le-lu - jah!
 Hal - le - lu - jah! Hal - le - lu - jah! Hal-le-lu - jah! Hal-le-lu - jah! Hal - le - lu - jah! Hal - le -
 Hal - le - lu - jah!

HALLELUJAH.

le - lu - jah!

Hal - le - lu - jah!

le - lu - jah!

lu - jah! Hal - le - lu - jah!

The king - doms of this world

le - lu - jah!

Hal - le - lu - jah!

le - lu - jah!

lu - jah! Hal - le - lu - jah!

The king - doms of this world

are be - come the king - doms of our Lord, and of his

are be - come the king - doms of our Lord, and of his

are be - come the king - doms of our Lord, and of his

are be - come the king - doms of our Lord, and of his

Christ, and of his Christ; and

and he shall reign for ev - er and ev - er.

Christ, and of his Christ; and

and he shall reign for ev - er and ev - er.

HALLELUJAH.

he shall reign for ev - er and ev - er - and he shall reign for ev - er and
 and he shall reign for ev - er and

for ev - er and ev - er, and he shall reign, and he shall reign for ev - er, for

and he shall reign for ev - er and ev - er -

ev - er, for ev - er and ev - er, for ev - er and ev - er - King of
 ev - er, for ev - er, for ev - er and ev - er, for ev - er, for ev - er and ev - er,

kings, for ev - er and ev - er - Hal-le-lu-jah! Hal-le-lu-jah! and Lord of

HALLELUJAH.

lords- for ev-er and ev-er— Hal-le-lu-jah! Hal-le-lu-jah! King of

kings. for ev-er and ev-er— Hal-le-lu-jah! Hal-le-lu-jah! and Lord of

lords- for ev-er and ev-er— Hal-le-lu-jah! Hal-le-lu-jah! King of

HALLELUJAH.

kings, and Lord of lords.

for ev-er and ev-er—Hal-le-lu-jah! Hal-le-lu-jah! King of

and Lord of lords— and he shall reign, and

kings, and Lord of lords— and he shall reign, and he shall

and he shall reign for ev-er, er, and he shall

and he shall reign for ev-er and ev-er

L. H.

he shall reign for ev-er and ev-er—

reign for ev-er and ev-er— King of kings— for ev-er and

and he shall reign for ev-er and ev-er— er— kings.

and he shall reign for ev-er and ev-er—

HALLELUJAH.

ev - er - and Lord of lords - Hal - le - lu - jah! Hal - le - lu - jah! and he shall

lords -

The first system of the musical score for 'HALLELUJAH'. It consists of three staves: a vocal line in treble clef with lyrics, a bass line in bass clef, and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: 'ev - er - and Lord of lords - Hal - le - lu - jah! Hal - le - lu - jah! and he shall'. There is a fermata over the word 'lords' in the second measure of the vocal line.

he shall reign for ev - er, for ev - er and ev - - - er - King of

The second system of the musical score. It continues with three staves: vocal line, bass line, and piano accompaniment. The lyrics are: 'he shall reign for ev - er, for ev - er and ev - - - er - King of'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

kings, and Lord of lords - King of kings, and Lord of

The third system of the musical score. It continues with three staves: vocal line, bass line, and piano accompaniment. The lyrics are: 'kings, and Lord of lords - King of kings, and Lord of'. The piano accompaniment continues with the same rhythmic pattern.

HALLELUJAH.

lords— and he shall reign for ev - er and ev - -

and he shall reign for ev - er and

King of kings, and Lord of lords—

er, for ev - er and ev - er, for ev - er and ev - er— Hal-le-lu - jah! Hal-le-

Adagio.

lu - jah! Hal-le-lu - jah! Hal-le - lu - jah! Hal - le - - lu - jah!

Adagio.

TE DEUM LAUDAMUS.

A. L. PEACE, Mus. Bac., Oxon.

ff

We praise thee, O God: we ac-know-ledge thee to be the Lord. All the

mf

earth doth wor-ship, doth wor-ship thee, the Fa-ther ev-er-last-ing. To

mf

thee all An-gels cry a-loud: the Heav'ns, and all the Pow'rs there-in. To

TE DEUM LAUDAMUS.

thee Cher-u-bin, and Ser-a-phin, con-tin-u-al-ly do cry,

Ho-ly, Ho-ly, Ho-ly,

Ped.

Lord God of Sa-ba-oth;

Ped.

TE DEUM LAUDAMUS

ff

Heav'n and earth are full of the Maj - es - ty of thy Glo -

ff

ry. The glor - ious com - pa - ny of the A - pos - tles praise thee. The good - ly fel - low - ship of the

ff *mf*

Pro - phets praise thee. The no - ble ar - my, the ar - my of Mar - tyrs praise thee. The

ff *mf*

• The small notes may be added when a sufficient number of voices are available.

TE DEUM LAUDAMUS.

ho - ly Church through-out all the world doth ac-know-ledge thee; The Fa - - ther of .

an in-fi-nite Maj - - es - ty; Thine hon - our-a - ble, true, and

on - ly Son; ^{Al - so} Al - so the Ho - ly Ghost, the Com - fort - er.

crec.

TE DEUM LAUDAMUS.

ff

Thou art the King of Glo - ry, O Christ. Thou art the ev - er -

p

last - ing Son of the Fa - - ther. When thou took - est up - on thee to de -

liv - - er man, thou didst not ab - hor the Vir - gin's

TE DEUM LAUDAMUS.

womb. When thou hadst o - ver - come the sharp - ness of death, thou didst

crec.

crec.

o - pen the King - dom of Heav'n to all be - liev - ers. Thou sit - test at

ff

ff

the right hand of God, in the Glo - ry of the Fa - ther. We be - lieve that

p

p

TE DEUM LAUDAMUS.

thou shalt come to be our Judge. We there-fore We there-fore pray thee,

help thy ser-vants, whom thou hast re-deem-ed with thy pre-cious
ser-vants, whom thou hast re-deem-ed

blood. Make them to be num-ber'd with thy Saints

TE DEUM LAUDAMUS

p

in glo - ry ev - er - last - ing. O Lord, save thy peo - ple, and
 glo - ry

bless thine her - i - tage. Gov - ern them, and lift them up for ev - er

ff

Day by day we mag - ni - fy thee; And we wor - ship thy

TE DEUM LAUDAMUS.

Name ev - er, world with - out end. Vouch - safe, O

Lord, to keep us this day with - out sin. O Lord, have mer - cy up -

on us, have mer - cy up - on us. O Lord, let thy mer - cy light - en up -

TE DEUM LAUDAMUS.

light - en up - on us, as our trust as our trust is in
on - en up - on us, as our trust as our trust is in

crec. *dim.*

crec. *dim.*

crec. *dim.*

thee. O Lord, in thee, in thee have I trust - ed;

ff *ff*

ff

Ped.

let me nev - er be con - found . . . ed.

rall. *rall.*

rall.

METRICAL ANTHEMS,

With Instrumental Accompaniment.

906. (Matt. xxv. 6.)

SLEEPERS, WAKE!

From Mendelssohn's St. Paul.

Con moto.

f

(Sleep-ers, wake! a voice is call - ing. It

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (*f*) dynamic and contains the lyrics "(Sleep-ers, wake! a voice is call - ing. It". The piano accompaniment is written in a bass clef with the same key signature and time signature, starting with a forte (*f*) dynamic. The piano part features a steady bass line and chords that support the vocal melody.

walls,

is the watch-man on the walls, the walls, Thou

The second system continues the musical score. The vocal line contains the lyrics "is the watch-man on the walls, the walls, Thou". The piano accompaniment continues with a forte (*f*) dynamic, featuring a more active melodic line in the right hand and a steady bass line in the left hand.

cit - y of Je - ru - sa - lem: For lo! tha

The third system concludes the musical score. The vocal line contains the lyrics "cit - y of Je - ru - sa - lem: For lo! tha". The piano accompaniment features a forte (*f*) dynamic, with a melodic line in the right hand that includes some grace notes and a final cadence. The left hand provides a steady bass line.

SLEEPERS, WAKE!

Bride-groom comes! A - rise, and take your lamps! Hal - le - lu - jah! A - wake! his

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics "Bride-groom comes! A - rise, and take your lamps! Hal - le - lu - jah! A - wake! his". The piano accompaniment consists of chords and moving lines in both hands.

king-dom is at hand! Go forth, go

The second system continues the musical score. The vocal line has the lyrics "king-dom is at hand! Go forth, go". The piano accompaniment features a more active texture with sixteenth-note patterns in the right hand and sustained chords in the left hand.

Lord.
forth to meet your Lord, go forth to meet your Lord, Lord.
ye forth to meet your Lord.
to meet your Lord.

The third system concludes the musical score. The vocal line has the lyrics "Lord. forth to meet your Lord, go forth to meet your Lord, Lord. ye forth to meet your Lord. to meet your Lord." The piano accompaniment continues with similar textures, ending with a final chord.

907.

JESUS, LORD, THOU SON ETERNAL. W. A. MOZART. 1756-1791

Adagio. *pp*

Je - sus, Lord, thou Son e - ter - nal, Word made

Adagio. *p*

svi

cre *scen* *- do.* *f* For

flesh of vir - gin born; Who, by will of love pa - ter - nal,

love pa - ter - nal,

cre *scen* *- do.* *f*

men's sins by

f For men's sins by men wast torn, -

f

dim.

JESUS, LORD, THOU SON ETERNAL.

p Let thy mer-cy, blood-like flow-ing, Cleanse us from each crim-son stain;

dim.

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a piano (*p*) dynamic and a *dim.* (diminuendo) marking. The lyrics are "Let thy mer-cy, blood-like flow-ing, Cleanse us from each crim-son stain;". The middle staff is the bass line, also starting with *p* and *dim.*. The bottom staff is the piano accompaniment, starting with *p* and *dim.*. The key signature is one sharp (F#) and the time signature is common time (C).

pp cre - scen - do. *f* Loss.

Give our faith the joy of know-ing Loss . . . for thee as tru - est gain—

Give our faith the joy of know-ing Loss for thee as

pp *cre* *scen* *do.* *f*

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a pianissimo (*pp*) dynamic and a *f* (forte) dynamic. The lyrics are "Give our faith the joy of know-ing Loss . . . for thee as tru - est gain—". The middle staff is the bass line, starting with *pp*. The bottom staff is the piano accompaniment, starting with *pp*. The key signature is one sharp (F#) and the time signature is common time (C).

loss

f Loss, loss . . . for thee as tru - est gain

dim. *p* *pp*

Loss, loss . . . for thee

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a *loss* marking and a *f* (forte) dynamic. The lyrics are "Loss, loss . . . for thee as tru - est gain". The middle staff is the bass line, starting with *f*. The bottom staff is the piano accompaniment, starting with *f*. The key signature is one sharp (F#) and the time signature is common time (C).

"Wer nur den lieben Gott lässt walten."

If thou but suf - fer God to guide thee, . And hope in him through all thy ways,

He'll give thee strength, what - e'er be - tide thee, . And bear thee through the e - vil days:

Who trusts in God's un - chang - ing love Builds on the rock that nought can move.

- | | |
|--|--|
| <p>1 If thou but suffer God to guide thee,
And hope in him through all thy ways,
He'll give thee strength, whate'er betide thee,
And bear thee through the evil days:
Who trusts in God's unchanging love
Builds on the rock that nought can move.</p> <p>2 What can these anxious cares avail thee,
These never-ceasing moans and sighs?
What can it help if thou bewail thee
O'er each dark moment as it flies?
Our cross and trials do but press
The heavier for our bitterness.</p> <p>3 Only be still, and wait his leisure
In cheerful hope, with heart content
To take whate'er thy Father's pleasure
And all-deserving love hath sent;
Nor doubt our inmost wants are known
To him who chose us for his own.</p> | <p>4 He knows the time for joy, and truly
Will send it when he sees it meet:
When he has tried and purged thee thoroughly,
And finds thee free from all deceit,
He comes to thee all unaware,
And makes thee own his loving care.</p> <p>5 Nor think, amid the heat of trial,
That God hath cast thee off unheard;
That he whose hopes meet no denial
Must surely be of God preferred:
Time passes, and much change doth bring,
And sets a bound to every thing.</p> <p>6 All are alike before the Highest:
'Tis easy to our God, we know,
To raise thee up though low thou liest,
To make the rich man poor and low;
True wonders still by him are wrought
Who setteth up and brings to nought.</p> |
|--|--|
- 7 Sing, pray, and keep his ways unswerving;
So do thine own part faithfully,
And trust his word,—though undeserving,
Thou yet shalt find it true for thee:
God never yet forsook at need
The soul that trusted him indeed.



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